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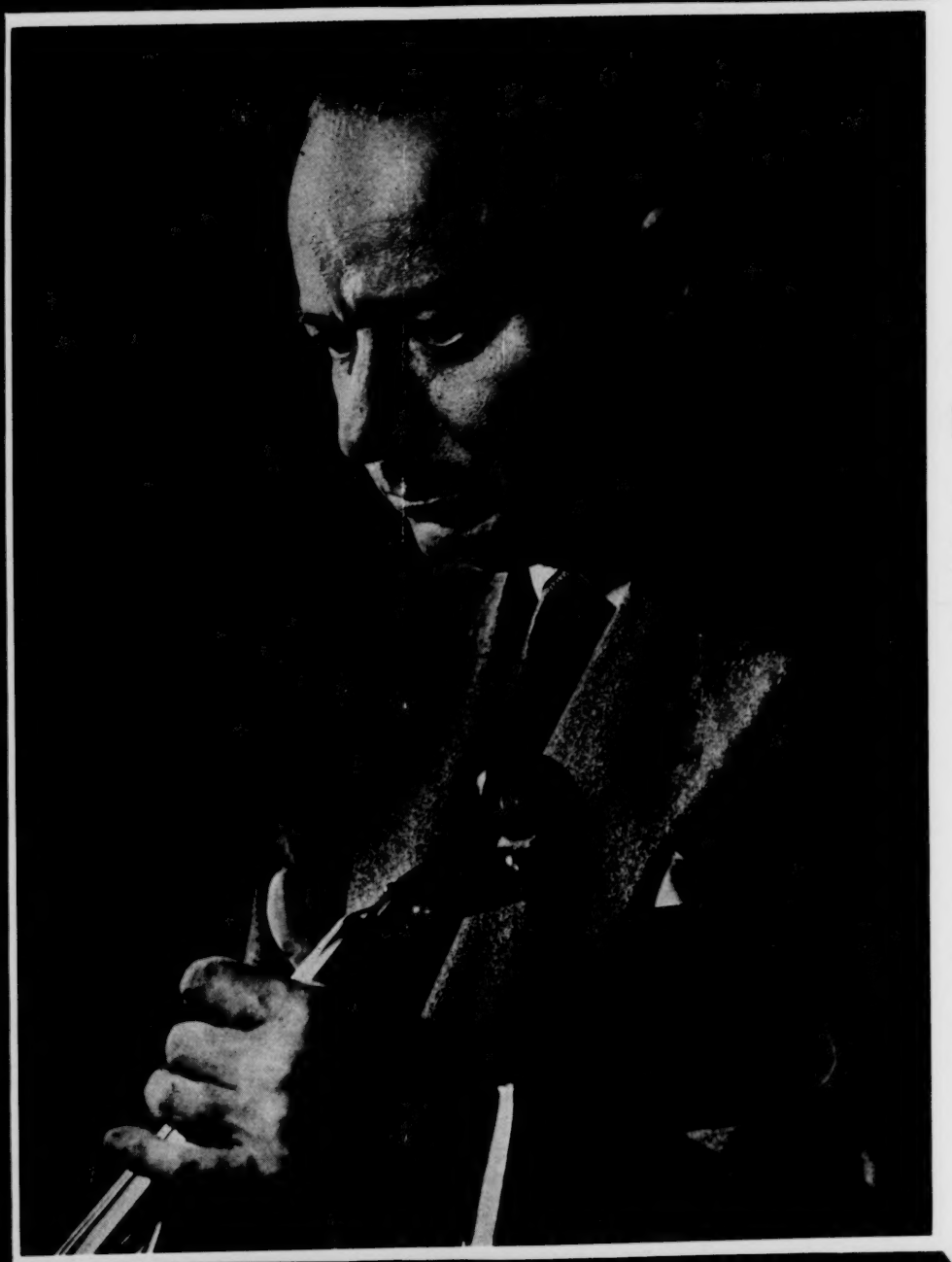

F R A N C E S C A T T I

"NOTABLE SOPRANO..."

"A GREAT AND DEDICATED SINGER..."

ALYNE DUMAS LEE

WITH ORCHESTRA:

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Nicolai Malko conducting

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ALYNE LEE SHOWS NOTABLE SOPRANO — *"...A notable singer, both in opulence of the tone she produces and the artistic use to which she puts it . . . imaginative comprehension . . ."* — **New York Times, Nov. 1953**

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A GREAT VOICE ARRIVES — SOPRANO ALYNE D. LEE — *"...Great voices are still few and far between. Miss Lee's is one of the few . . . I doubt if either she or anybody else will ever surpass her rendering of the Weil selection. It was drama made natural and believable through the God-given glory of a singing heart."* — **New York World-Telegram, 1952**

ALYNE DUMAS LEE — *"A great and dedicated singer . . . her performance is of the most lovely, finished and exciting to be heard anywhere . . . phrase, tone, diction flow from her throat fused in a masterly art and order."* — **New York Herald Tribune, Nov. 1953**

". . . that voice, tuned to its fullest resilience, could knock boldly on the door of the great recital halls, which would count it a privilege to call her welcome. Anytime . . . she wants to sing "Verborgenheit" or "Hat dich die Liebe beruhrt" with such urgent implications of splendor, count me a customer, willing to wait in line." — **Claudia Cassidy, Chicago Tribune, 1949**

SKILL, REMARKABLE VOICE DISPLAYED BY ALYNE DUMAS LEE — *". . . beautiful floating tone, and the brilliant passages were scintillating and clear . . . In breadth of style, fine and resonant tone and interpretative understanding, Miss Lee rose to high achievements."* — **Chicago Sun-Times, 1953**

SOPRANO LEE THRILLING IN RAVINIA DEBUT — *"If the Michaels Memorial Award never accomplishes anything else, it will have a mark simply by holding the name and voice of Alyne Dumas Lee before the public . . . She has a glorious voice, pure and clear, with a rapturous way of soaring . . . spared herself nothing in the way of vocal challenge."* — **Chicago Daily News, 1951**

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musical COURIER

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February 15, 1954

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ON THE COVER

Zino Francescatti, just returned from a three-month tour of Europe during which he played in London, Paris, Brussels, Berne, Milan, Genoa, and many other of the big music centers, is starting this year's transcontinental tour of the United States with an appearance on the Bell Telephone Hour on Feb. 15, followed by his only New York recital at Hunter College on Feb. 20, and at the Library of Congress, Washington, D. C., on Feb. 26. His tour will extend until May 1. Included in his engagements are appearances with the New York Philharmonic-Symphony, the Chicago Symphony Orchestra, the St. Louis Philharmonic Orchestra, the Cincinnati Symphony, the Boston Symphony, and other leading orchestras of the country, and many recitals.

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Seventy-fourth Year
February 15, 1954

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From the

EDITOR'S DESK...

Behind the Iron Curtain there is a strange and unusual rumbling to be heard. Soviet composers seem to feel that the government-imposed regulation of their art should come to an end and that the strict rules of the late cultural "Czar" Andrei Zhdanov, who strangled their activities with oppressive aesthetic decrees, should be lifted. The first composer to protest against existing conditions was Khatchaturian, who was condemned in 1948 as a partisan of "formalism" and "anti-national movement," and was accused of "atonality, dissonance, disharmony, and neuropathological conglomerations of sound which transform music into cacophony." In the November 1953 issue of *Sovetskaya Muzyka*, chief organ of Soviet composers, Khachaturian protested this enforced musical policy. He was joined in the January 1954 issue of the same magazine by Dimitri Shostakovitch, who protested, in an article entitled "The Joy of Creative Exploration," against Government and Party "bureaucratization" and "guardianship."

"Let us hope," Shostakovitch wrote of the new year, "that the work of the Union of Soviet Composers will improve in 1954. The Union is still suffering from bureaucratic vices. The needless and futile sessions which take place in the Union often undermine lively, creative discussions of interesting works. Let them be discussed. Creative controversies must boldly carry over to the pages of our magazine, which should be the champion and inspirer of disputes and an arena for dynamic struggle of opinion." He then quoted the following passage from *Pravda*, signed only with a cryptic pseudonym, "Spectator": "One of the most terrible evils for art is leveling, the chase after a single prototype even though it be the best. Such an approach to a work of art obliterates individuality, breeds triteness, imitation, hinders growth of creative thought, and deprives art of the joy of exploration. Socialist realism opens unusual room for thinking by the artist, gives great freedom of expression of personal creativity, and develops the greatest variety of genres, attitudes and styles. Therefore, it is important always to support the daring of an artist, to observe carefully his creative handiwork, and by weighing the values and shortcomings of the artistic solution, to give the artist the right to be independent, bold and inventive." Shostakovitch noted that these words of *Pravda* should be generally applied to all the arts, including music. He added that artists should not be judged by their conformity to a certain trend, but by the correct direction taken by their ideas, talent, and craftsmanship. "The sooner we get away from these leveling tendencies the better it will be for the development of Soviet art."

Reading these pronouncements, one is tempted to quote from Pfizner's opera *Palestrina:* "Strange noises in the house of the pious master." It certainly is a new trend in Russia which allows prominent creative artists like Khatchaturian and Shostakovitch to preach individualism without having to fear that they will be severely punished. Should the age-old democratic prerogative of freedom of thought, so highly cherished by most of the citizens of our democracies, have proven its forceful impact and even penetrated what we are told are the precincts of the strictest thought control, it certainly would be an occasion to rejoice. Maybe the old adage *ex oriente lux* (the light comes from the East) will again prove its validity, so that the protestations of prominent Russian musicians will penetrate as an invigorating influence the general thinking of those who today are afraid to rely upon the independent mind as one of the strongest forces of our civilization.

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Oscar Straus's Passing Ends an Era

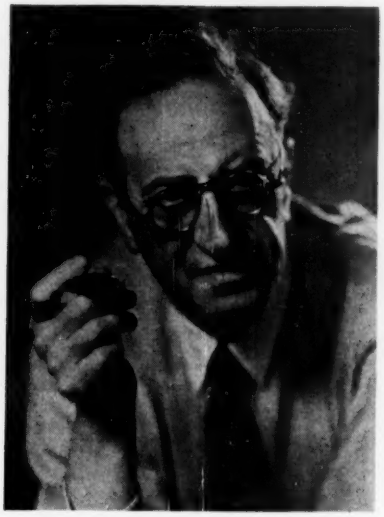
By H. W. Heinsheimer

The death in Bad Ischl of Oscar Straus on January 11, at the patriarchal age of 83, following only by a few months the departure of Emerich Kalman from a world where Czardas princesses work in the salt mines behind the Iron Curtain and whose atom-propelled armies have no use for chocolate soldiers, has officially and formally brought to an end a great and unique chapter in the history of the musical theatre.

Oscar Straus, strangely enough, was born not only in the same year but in the same month as Franz Lehar—April 1870. Three years later Leo Fall, brilliant and beloved composer of such shining jewels in the crown of Viennese operetta as *Dollarprinces, Bruederlein fein,* or the unforgotten, unforgettable *Madame Pompadour* entered the world. Emerich Kalman followed in 1882. The four (and many minor lights on a sparkling firmament) grew up and were ready to enter the spotlight that was to be so intensely friendly to them, just when the first generation of Viennese composers of musical comedy passed away in rapid succession: Franz von Suppé in 1895, Karl Zeller in 1898, Johann Strauss and Karl Milloecker in 1899.

What glamor was theirs, what wealth of bewitching melodies, what glory, what wonderful royalty checks! What a succession of successes: *The Merry Widow* in 1905, *Dollar Princes* and *Waltz Dream* in 1907, *Chocolate Soldier* in 1908. And every year from there on another Lehar—another Fall—another Kalman—another Oscar Straus premiere in Vienna or Berlin. Every summer the libretto writers, usually working in partnerships as permanently established as Weber & Heilbroner, wrecked their indefatigable brains to come up with still another variation of a formula that seemed to retain its magic power for ever: the romantic couple, the young comic couple, the comedian; artificial tears at the end of the second act; artificial laughter and hilarious happiness at the end of the third. Every autumn the scores were ready, and as the curtain went up the flowers were waiting in the wings and the *claqueurs* in the balcony. In the boxes were Jack Hilton or Louis Dreyfus from London, J. J. Schubert from New York, agents from Uruguay and Southern Rhodesia with checkbooks and fountain pens ready. There was striking symbolic significance in the fact that Franz Lehar and his most up-to-date pair of writers called one of their last creations *Schoen ist die Welt.* Yes, it was a beautiful, beautiful world.

Then, one day, it was all gone. Oscar Straus had to leave Vienna and fled to Paris and then to America, where he was still remembered, graciously and gratefully, as the composer of the *Chocolate Soldier.*



Clarence Sinclair Bull

Oscar Straus . . .
"It was a beautiful, beautiful world."

And now it was very touching to read that he had gone back to Bad Ischl to die. The little Austrian town had been the very symbol of his charming, wonderful, so utterly *passé* world. Here the circle had to be closed. It was here, in Ischl, that, summer after summer, the writers and composers gathered. At the coffee hour in the afternoon, the great and mighty men from Vienna and Budapest and Prague emerged from the day's labors, all dressed in the green *loden* of the Austrian countryside, gathered at Zauners, which was Lindy's and Sardi's combined and augmented, and sipped coffee in full view of an admiring globe.

It must have been a sad homecoming for the old man. His "villa" was still there—so the papers report. But where were the companions of old? Where were the countesses and stable boys who sang of a love that seemed destined to doom at 9:45 and were so happily united at 11:15? No sweet music drifted across the fortified mountains from cold, impoverished Vienna. No one came anymore from Budapest with friendly stories and bags packed with charming nonsense. Jack Hilton and Louis Dreyfus and the men from Uruguay and Southern Rhodesia went to New York and bought *South Pacific* and *Porgy and Bess,* or something called *Guys and Dolls.* Nothing came out of Vienna anymore but the morbid zither monotony of the *Third Man.*

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United States participants seated at the official United States table in Brussels. Left to right: Charles Dennis, Grace Lofford (Chairman of the U. S. delegation), Marguerite V. Hood, and Kemper Herreld.

Les Freres Haine

THE GLOBAL PICTURE of MUSIC EDUCATION

UNESCO Discusses International Music Education at Brussels

By DR. ARNOLD WALTER

LAST summer (July '53) UNESCO convened an International Conference on Music Education. At first glance, that doesn't seem so very extraordinary. Unesco is committed to international conferences and music—often, if loosely, referred to as a universal language—seems to lend itself easily to that sort of thing. Nevertheless it was a remarkable affair; it had never happened before. To be sure, music is internationalized in some of its aspects—famous performers and composers tend to become the supranational property of the Western world. But not music educators. They are content to stay at home and to cultivate their own gardens. They know about Shostakovitch, Dallapiccola, or Villa-Lobos, but they have no idea what music education is like in Russia, Italy, or South America—assuming perhaps that it can't be so very different from what they are used to.

That's a provincial outlook, and a remarkably old-fashioned one. Is there any other discipline where so little attention is being paid to discoveries made and techniques developed in other countries? Why not find out what problems have already been solved, what methods can be adapted, what materials could be made available? Why not do for music education what is being done in every field of science or research: pool available resources, build up a common body of knowledge?

Karsh

Dr. Arnold Walter, born in Prague and for many years active in the field of music education abroad, is at present director of the Faculty of Music at the University of Toronto, where he continues his work as one of the driving forces in world-wide music educational activities. His achievements were recently honored by an appointment to the presidency of the provisional board of directors of the International Society of Music Education. In addition to these activities, Dr. Walter still finds time to compose, and his works have been performed in Canada as well as in the United States.

Music Education needs every help it can get. With folk music and traditional patterns of music-making fast disappearing, its responsibility is growing every day. There has never been so much music in the world, never so desperate a need for disclosing its true meaning, for teaching its right use, for simply saving us from drowning in a sea of senseless sound.

These were some of the ideas behind the Brussels Conference. It was hoped that a global picture would emerge from the reports of the delegates, providing us with a synopsis of the present state of music education in different parts of the world, with emphasis on new trends and developments. The Conference restricted itself to the problems of music education "in general education," considering music education in schools, in the community, and in teachers' training. The education of the professional musician (the domain of academies, conservatories, and music departments) was left to a subsequent Conference in Salzburg, equally sponsored by UNESCO, equally fascinating and colorful.

No doubt the Brussels Conference was a brilliant affair. It was graced by the presence of H. M. Queen Elizabeth of Belgium, and such men as George Duhamel, Paul Claudel, Paul Hindemith. The country of Belgium and the city of Brussels had extended their hospitality. The stage was set in the Palais des Beaux Arts, a civic Art Center with concert halls of all sizes, the home of the Brussels Symphony orchestra—now filled with a throng of delegates from forty different countries, with officials, press people, translators, distinguished visitors and observers. French and English were the official languages, but Spanish and Portuguese, German and Italian had unofficially to be taken into consideration. There were concerts every night (it would be tempting to comment on all the European and

North American choirs heard, comparing differences in approach, technique, and especially in repertoire). The memory of two outstanding concerts overshadows all others: one offered by the group "Pro Musica Antiqua" consisted of mediaeval music played and sung in an unforgettable setting, in the Gothic Town Hall on the historic Grande Place where Egmont ended his life; and the other a brilliant "Gala Concert" in the Palais des Beaux Arts with an overwhelming array of orchestral and choral forces, Paul Hindemith conducting his "Canticle of Hope" (words by Paul Claudel) specially written for the occasion. There were demonstrations, film showings, exhibits, parties given by all the embassies in town or the delegations themselves, in addition to the program itself.

The program consisted of Plenary Sessions dedicated to topics of general interest; and of meetings of three Working Commissions concerned with *music in schools* of all types; from the Kindergarten to the University; with *music in the community,* including adult education, audio-visual aids and auxiliary services such as libraries and music industries; finally with *teachers' training.* During Plenary Sessions Domingo Santa-Cruz spoke of the contribution music education might make to international understanding; George Duhamel (of the Academie Française) probed into the philosophy of music education; Vanett Lawler and Leo Kestenberg outlined new trends; Marcel Cuvelier gave an exposé of the background and the aims of the conference; Eberhard Preussner, Arnold Walter, Professors Raghavan and Ikenouchi reported on the present state of music education in Europe, in the Americas and in Asia; Sir Stewart Wilson discussed the role of folk music in education; Charles Seeger finally advanced a brilliant proposal for the establishment of an International Society for Music Education.

The working commissions went to work with a will; they took their tasks seriously indeed. They held more and longer meetings than were scheduled in the program; they debated their resolutions with infinite patience and skill, to make them all-inclusive. For the Rapporteur of the Conference (an office held by the present writer) it proved impossible to weave so many strands together and to arrive at a unified pattern. But it was an education in itself to listen to the various speakers, to observe the growing interest of the commissions, to follow the lively debates, and to record the valuable suggestions and recommendations. It was both strange and heart-warming to hear familiar music education problems discussed by delegates from India or Japan, from Turkey or Thailand.

Papers read contained a great deal of information—and yet, many a question remained unanswered, many a problem unsolved. In fact, some of the final resolutions asked for extensive inquiries into the very problems the Commissions had been set up to investigate. A marked reluctance on the part of lecturers to comment on anything beyond their own personal experience was matched by an almost total absence of comparative studies. *The "global picture" one had hoped for did not materialize; and it became increasingly evident that the work so successfully begun by the Conference had to be continued by some permanent body—which led to the establishment of an International Society for Music Education, or I.S.M.E.*

The aims and objects of the new Society are very similar to those of the Conference. It will collect information, subject it to critical comparison and make it available and applicable—all of which will lead to an exchange of ideas, and finally to an exchange of expert personnel. Provision has been made for the setting up of an International Institute for Music Education; also for an International Journal. The executive Board of the Society (under the chairmanship of the writer) consists of Sir Bernard Heinze (Australia), Domingo Santa-Cruz (Chile), and Egon Kraus (Germany) as Vice Presidents, of Vanett Lawler (U.S.) as Secretary General; and of William Hanson (Denmark), Lucrezia Kasilag (Philippines), Raymon Loucher (France) and V. Raghavan (India) as members at large.

The work of the Society could be equally beneficial to countries where music education is just being introduced, to countries where it has only recently been acquired (like Turkey or Japan), or to countries where it was established centuries ago. It is a curious fact that almost every land has something valuable to offer and yet much to learn; it is as if their talents lay either in the direction of organization, or of teaching methods, or materials, the three never being of equal excellence. Since that is so, we need a clearing house for the exchange of knowledge and experience. *If the Americans have brilliant forms of organization; the Swiss and the Swedes excellent methods dealing with adult education; the Germans outstanding musical material; if Australia teaches us how a whole Continent can be organized musically by a broadcasting network; if Turkey and Japan demonstrate how music education can be built from zero in a few years—then all this, it seems to me, ought to form a body of knowledge available to every music teacher in the world.* (Does anyone know what films are available to the music educator? What new ones should be made? How television could be used? What should be done about music in industry, in institutions, in therapy?)

In the old days music grew naturally and unattended like the lilies in the field—or so we would like to think. Now that mass media of communication have made it the common property of Western civilization (with inroads into a number of Eastern ones), it has to be attended to; otherwise it will literally gain the world and lose its own soul.

That's not a small assignment, but it is the most urgent, the most necessary job in music. And whose job is it, if not the music educator's?

Speakers' table at a Plenary session. Left to right: *Vanett Lawler, Dr. Walter, Julien Kuypers, Robin Laufer, and Anthony Manuelides.*

Les Freres Haine

THE COURIER GOES TO A PARTY

Civic Concert Service Celebrates Its Thirty-Two-Year History

The most successful annual conference of Civic Concert Service, Inc., which extended from January 6 through 16, concluded with a gala cocktail party in honor of the field representatives given by Civic Concert Service and National Concert and Artists Corporation at the Savoy Plaza in New York City. During the conference sessions officers of Civic Concert Service and the National Concert and Artists Corporation spoke on the topic: "How to make season 1954-55 a continuation of the upward trend in business recorded during the current season."

Metropolitan Opera soprano Virginia MacWatters and Civic representative Selma Linde; duo-pianists Louis Teicher and Arthur Ferrante; and Secretary and Treasurer of NCAC and Civic, Thomas Reilley (rear). (Photo: Bakalar)

Metropolitan Opera soprano Roberta Peters with O. O. Bottorff (Chairman of the Board of NCAC and President of Civic Concert Service) and S. Hurok. **(Photo: Bakalar)**

Benno and Sylvia Rabinof regale NCAC officials and Civic Concerts executives and representatives with a display of ancient oriental feats of magic. Left to right: *NCAC Vice-President and Pacific Coast Manager, Alexander Haas; pianist Sylvia Rabinof; NCAC President, Marks Levine; and violinist Benno Rabinof.* (Photo: Bakalar)

Luboshutz and Nemenoff, duo-pianists, with Mr. and Mrs. Harlowe F. Dean. Left to right: *Pierre Luboshutz, Mrs. Dean, Genia Nemenoff, and Harlowe F. Dean (Eastern Manager of Civic Concert Service).* (Photo: Musical America)

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NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER
Chief Critic and Editor

CARNEGIE HALL

Philharmonic-Symphony, Jan. 21, E.—Bruno Walter started his last week as guest conductor of the Philharmonic with a Beethoven program. The Coriolan Overture; the Concerto for piano, violin, violoncello, and orchestra; and the Eroica symphony made up the program.

Mr. Walter's interpretations of Beethoven are a matter of record. His Coriolan Overture had all the earmarks of his art: nobility of tonal balance, lyricism, and even in the dramatic parts a human element which stresses the more romantic traits of the hero. Walter's reading of the Eroica also displayed his characteristic merits. Its "heroism" was projected in terms of the resignation and mellowness of a Schopenhauer character, not the aggressiveness of a Nietschean superman. The funeral march especially had a transfigured quality which was deeply moving.

Joanna Graudan, piano, John Corigliano, violin, and Laszlo Vargas, cello, were the soloists in the Triple Concerto. This work is second-rate Beethoven, but it gains importance when performed with the devotion and understanding which soloists and conductor lavished on this performance. Joanna Graudan especially caught the Beethoven spirit and mastered her part with exquisite technical and musical prowess.

The audience gave an ovation to the artists, and especially to Dr. Walter, whose appearances here are always high points in our musical season.

H. W. L.

The soloists . . . did what they could to make the concerto attractive, and in places like the coda of the first movement, where the Beethoven touch is all there, they played with vigor and insight. . . . With the "Eroica" Mr. Walter and the orchestra showed that the fires had merely been banked earlier. This was a performance in the grand line.

H. T., N. Y. Times

The playing of the three soloists was expert, sympathetic, and well balanced. . . . The symphony received a performance of the type which was to be expected from an orchestra such as this under a conductor of Dr. Walter's communicative understanding and intimate insight.

F. D. P., N. Y. Herald-Tribune

Walter Gieseking, Jan. 22, E.—Before an enthusiastic audience which overflowed on the stage and whose enthusiastic applause demanded encore after encore at the end of the program, Walter Gieseking made his first appearance this season.

Long famous as an interpreter of French impressionistic music, his group of pieces by Debussy and Ravel's Sonatine, which made up the second part of the program, still had magical aural appeal, though a sameness of coloristic devices became rather monotonous to this reporter. Furthermore, these coloristic effects were often achieved at the expense of technical clarity. This was particularly noticeable in Hommage à Rameau and Poissons d'or, where fast passages were over-pedalled. The playing exposed the nerves of the music, but not its sinews and bones.

Mr. Gieseking opened the program with Bach's Partita No. 5 in G played at top speed, and followed it with Schumann's Sonata in F sharp minor, Op. 11. The artist's vision of Schumann is determined by his sense of color, and often lacks emotional impact. This defect is especially dangerous in a composition which is, to begin with, a rather disjointed work and of undistinguished formal design, united by the emotional and rhythmical forces pervading it. The listener was offered merely the facade of the sonata, not its content. Neglect of rhythmical structure by the interpreter sometimes resulted in a lack of technical clarification. H. W. L.

As always, Mr. Gieseking was able to produce a beautiful tone. . . . But in music requiring speed, or music that had a complicated technical format, Mr. Gieseking displayed a nervous quality that never had been apparent in his pre-war appearances. H. C. S., N. Y. Times

. . . a resounding disappointment. . . . The truth of the matter is that Gieseking's fingers do not presently react as they once did. . . . Even more surprising, however, were the rather erratic rhythmic patterns. . . . While Gieseking was once a specialist on Debussy in toto, *he has now become a specialist of only a certain kind of Debussy. His ear for sonority remains, when it is not required to travel beyond the forte regions, a tonal mirror reflecting the loveliest colors only.*

J. S. H., N. Y. Herald-Tribune

N. Y. Philharmonic-Symphony, Jan. 24, A.—Bruno Walter took leave for this season from his admiring listeners—and orchestra—with a program which featured Haydn's Symphony No. 88 in G and Mahler's Symphony No. 1 in D. It was an afternoon of exceptionally inspired interpretations. The Haydn was straightforward, virile, and vivacious. Mahler's "Titan" Symphony, one of his most popular creations, received a reading of superlative clarity, lyricism, and rhythmical incisivenes. No more authoritative delineation could be imagined. The audience was under the conductor's spell and gave him a prolonged ovation at the end of the concert in which the orchestra joined wholeheartedly. It expressed the hope of seeing Dr. Walter again next season at the helm of the orchestra.

H. W. L.

He led with scrupulous care and a loving attention to detail, and at the conclusion of the fifty-minute Mahler work the audience broke into cheers. N. Y. Times

Mr. Walter's reading of the Haydn G major . . . was robust, straightforward, an ultimate in rightness and ease. The experience was no less intense in Mahler's First Symphony than in the Haydn.

V. T., N. Y. Herald-Tribune

Witold Malcuzynski, pianist, Jan. 26, E.—Once the exacting Bach Chromatic Fantasy and Fugue were out of the way, Witold Malcuzynski settled down to intelligent, clean playing. The Brahms Variations on a Theme of Handel were studies in tonal contrasts and evidenced fluency in phrasing, color, and digital skill. The four Chopin pieces, Polonaise in F sharp minor, the Mazurkas in C sharp minor and in C major, and a Waltz, were delightful but delivered more thoughtfully than emotionally. The real merit of Malcuzynski's keyboard mastery and pianistic gifts shone through the Liszt Spanish Rhapsody. Splendor of sound, speed, and endurance made this somewhat brash composition a high point of the program which brought cheers of audience approval from the crowded house. M. C.

Witold Malcuzynski . . . can play anything, probably at any speed, and with a great variety of shading. His handling of the Liszt . . . was so brilliant that it produced spontaneous cheers. One composer . . . for whom he seemed to have little or no affinity was Bach.

H. T., N. Y. Times

The recital of pianist Witold Malcuzynski . . . was an excursion into Romantic repertoire with moments of resounding eloquence and others when communication was somewhat indistinct and partly achieved. The recital's real reward, however, arrived with the Chopin.

L. T., N. Y. Herald-Tribune

Dessoff Choirs, Jan. 27, E.—The offering of the Dessoff Choirs, 160 strong, was Mozart's "Great" Mass in C Minor (K. 427). A fair-size orchestra provided the accompaniment under Paul Boepple.

The soloists were Christina Cardillo and Shirlee Emmons (soprano), John McCollum (tenor), and Norman Farrow (baritone), all of whom sang with professional competency. Miss Cardillo, whose voice is one of appealing beauty throughout its range, provided the outstanding singing of the evening.

In its five parts, this impressive Mass mounts to heights of beauty and grandeur, especially throughout the Gloria, and the large chorus under Mr. Boepple's earnest and capable direction gave to the work a virile sense of breadth and color if not at all times complete clarity of technical detail. By and large it was a thrilling performance. L. C.

One can salute the Dessoff Choirs and their conductor for a brave effort. It was obvious that their hearts were in their work. . . .

H. T., N. Y. Times

The Dessoff performance last night had a special broadness about it that comes when a large group of people sing together for pleasure, out of respect for great music. The result was not a professional one, but none the less moving.

T. M. S., N. Y. Herald-Tribune

Philharmonic-Symphony, Jan. 28, E.—This was an evening when the critic could forget his professional duties, relax and enjoy the most refined, perfect music making imaginable. The sorcery was brought about by Rudolf Serkin who played three compositions for piano and orchestra, and by Dimitri Mitropoulos who opened the bill with a reading of Mozart's Overture to "The Abduction from the Seraglio," which was a perfect gem.

From there on Mr. Serkin took over, first playing Mozart's Concerto for piano and orchestra No. 17 in G (K. 453) with almost unbelievable grace, technical perfection, and musical insight. It was virile Mozart, but it sang, danced, and even jested. The coda of the Rondo—so closely related to the spirit of the "Abduction from the Seraglio" Overture—was a telling illustration of this contention. Strauss' Burleske for Piano and Orchestra followed. Here Messrs. Serkin and Mitropoulos caught fully the spirit of this rakish work. It is difficult to realize that it was written almost 70 years ago. Its tonal splendor, orchestral glamor, and the fireworks of the piano part and orchestration, so brilliantly executed by Mr. Serkin and by Mr. Mitropoulos in his stunning accompaniment, made the performance memorable. Beethoven's Concerto for Piano and Orchestra No. 4 in G, Op. 58, in a reading of rare introspection and full realization of its musical riches, closed the bill, a triumph for soloist, conductor, and the splendid orchestra.

H. W. L.

Mr. Serkin was applauded, hurrahed and cheered after each performance. The audience also recognized the wholly admirable part that M. Mitropoulos, conducting with and without the soloist, had contributed to the evening. O. D., N. Y. Times

Mitropoulos' magic delicacy perfectly complemented the pianist's compelling . . . mood.

P. G-H., N. Y. Herald-Tribune

Philharmonic-Symphony, Jan. 30, E.—After a Suite combining several movements from Bach compositions and arranged for orchestra by Arthur Honegger, with Dimitri Mitropoulos conducting, Byron Janis played Rachmaninoff's Concerto No. 3 for Piano and Orchestra in D minor, Op. 30. It was a reading memorable for its delicacy, subdued dignity, and beauty of tonal production. Where others apply color with a brush, Mr. Janis uses a soft pencil. His phrases had breadth of melodic line and sang nostalgically, without slighting incisiveness of rhythmical structure. Mr. Mitropoulos gave orchestral assistance which left nothing to be desired. Both artists triumphed. The second part of the program opened with Peter Mennin's Symphony No. 3, a well-built work whose only shortcoming is a sameness of melodic material, which causes the three movements to sound too much alike. It sounds in parts like Slavic Copland. Kodaly's "Dances of Galanta" closed the interesting and inspiring evening. H. W. L.

Byron Janis made a gallant try, but at this stage he lacks the drive and authority to handle such a difficult work. H. C. S., N. Y. Times

All told, his rendition—lacking only the headier aspects of temperament —was a considerable achievement.

J. S. H., N. Y. Herald-Tribune

TOWN HALL

Patricia Grant Lewis, Jan. 17, E.—The young Canadian pianist Patricia Grant Lewis offered a well-chosen program of works from the standard repertoire. Bach's Italian Concerto, Schubert's Impromptu, Op. 90, No. 3, the Schumann Symphonic Etudes, and the Beethoven Sonata, Op. 10, No. 3 were the heavier works featured. A Suite for Piano, by Lorne M. Betts and Bartok's Roumanian Dance No. 1 filled out an interesting evening of well-played music. The Betts Suite for Piano, a premiere, affords a pleasant diversion in its slow, nostalgic prelude, its piquant scherzo, and wandering effusive close.

Miss Lewis is not yet a polished artist, but she manifests a profound degree of musicianship and knowledge of style. Her tone is firm and her use of the pedal judicious. Both aspects of her technique contribute to a clarity of harmonic progression and melodic line in keeping with her innate good taste. L. F.

Miss Lewis has decided talent, but the evidence at hand suggests that she has not been trained too well.

H. C. S., N. Y. Times

. . . she has some solid practicing to do before she can meet the professional standards usually expected of a recital artist.

T. M. S., N. Y. Herald Tribune

Warren Mould, Jan. 21, E.—Warren Mould offered his second Town Hall recital before an eagerly sympathetic audience. An assortment of Bach (Fantasia and Fugue in G minor, Bach-Liszt, and Chorale Prelude on "Christ Lag in Todesbanden"), Weber (Perpetuum Mobile), and Brahms (Variations and Fugue on a Theme of Handel) displayed a fresh, youthful vigor as well as warmth and imagination. In the Handel-Brahms variations Mr. Mould maintained a high degree of proficiency and coherence of style, elements which were lacking in the four Chopin Etudes, which suffered also from too many liberties in tempo and phrasing.

The latter part of the program was given over to more recent compositions. Peacock's "Bridal Suite" and Sauer's "Music Box" evoked titters of laughter from a delighted audience. Two Rachmaninoff Preludes and a Prokofieff Toccata brought the evening to a dazzling close.

Mr. Mould is an artist of power, warmth, and integrity. L. F.

Mr. Mould is not yet a mature artist, but he has intelligence, volatility and a well-disciplined technique. His musical thinking is not conventional and, his Chopin excepted, it shows the responses of an instinctive musician. H. C. S., N. Y. Times

. . . gets an exceptionally sonorous echo out of the piano. . . . But preoccupation with texture often caused the pianist to slight other musical elements.

T. M. S., N. Y. Herald-Tribune

Evi Liivak, N. Y. debut, Jan. 22, E.—This charming young Estonian violinist of European experience and reputation staged a successful local premiere appearance before a fair-sized discriminating audience. Miss Liivak's technical mastery stems from fine musicianship and broad interpretive talent. Her tone, not large, is musical and vibrant in all positions, and pure harmonics never fail to come forth under her dexterous fingers. The bowing is graceful and sure. Featured was the first United States solo performance of Jean Rivier's Concerto in three uninterrupted movements.

With the able piano collaboration of Artur Balsam, Miss Liivak began her interesting program with a scintillating rendition of Vitali's Ciaccona, followed by a solid projection of Brahms' noble Sonata in A, Op. 100, No. 2. Other works included were Pièce en forme de Habanera (Ravel), Berceuse (Eller), and Roumanian Dances (Bartok) which brought the program to a brilliant conclusion that evoked an ovation. The debutante's New York success seemed assured. H. I. B.

Miss Liivak performed with distinction. Her tone, although of small dimensions, is true in pitch, even, and of wonderfully expressive quality. Her playing has . . . a Gallic flavor. It is urbane, polished, refined, elegant playing.
J. B., N. Y. Times

Her playing in general was that of an accomplished musician, with prevailing technical fluency and skill. The tone . . . was firm in texture and musical in quality, with a sufficient range of hue and timbre.
F. D. P., N. Y. Herald-Tribune

Milton Schafer, pianist, Jan. 23, 3:00—Milton Schafer, who obviously had studied his program well, nevertheless failed to communicate much to his audience. His Bach (one of those deplorable Busoni transcriptions) was unyielding, and his Beethoven Op. 110 was completely brittle. It was only in the impressionistic Ravel 'Valses sentimentales et nobles" and the Griffes Sonata that Mr. Schafer seemed to feel that, finally, he had found his metier. Yet there, too, that spark was lacking which makes music come alive. In this program, at least, Mr. Schafer appeared deficient in those intangible, yet necessary, qualities that make the artist. W. C. H.

George Moore, Jan. 24, A.—George Moore, baritone, in making his debut recital, presented a program consisting of two Handel arias and "It is enough" from Mendelssohn's Elijah; three songs by Wolf; five selections from the Schumann "Liderkreis"; five familiar Brahms songs; four songs by the American composers Griffes, Ives, and Dougherty; and a Spiritual by Dett.

The singer revealed a light voice with definite limitations both as to range and volume, one which could not effectively cope with the demands of much of the program. Mr. Moore sings with serious intent and a sense of taste, but due to an apparent inability to project his singing with sufficient vocal reserve or with a spontaneity of colorful and dynamic expressiveness, the afternoon's presentation was not of recital standard.

Paul Ulanowsky played sympathetic and artist accompaniments. L. C.

Mr. Moore made earnest efforts to cope with these offerings. But he was not ready to make sufficient headway, either as vocalist or interpreter. His best asset was his diction.
N. S., N. Y. Times

Mr. Moore's work, though never lacking in taste, failed to rise to the artistic level necessary to justify so long and arduous a program.
J. S. H., N. Y. Herald-Tribune

Concert Society of New York, Jan. 24, 5:30—This admirable organization, devoted to the best in chamber music, once more gave us an exceptional program. The Hungarian Quartet performed the Quartet No. 4 of Walter Piston, the Quartet in A minor, Op. 51, No. 2 of Brahms, and (with the assistance of Weldon Wilber and Elizabeth Bobo, French horn players) the Mozart "Musical Joke," K. 522.

Of the two "serious" works on the program, the Piston Quartet was the more admirably interpreted. Here is a piece which, though conservatively conceived, runs the gamut of emotions and most certainly will remain in the standard repertoire. The Brahms Quartet suffered from what seemed to be a lack of response from the players as a group. Mozart's "joke" was received enthusiastically, though it seemed, especially in the first movement, to be a little too subtle for present-day audiences accustomed to the extremes of either a very serious approach or unabashed slapstick.
W. C. H.

The Hungarian Quartet did not play with as much refinement as it has sometimes done in the past, but the readings of the four men had warmth, intensity, singleness of concept and exceptionally well-matched timbres. R. P., N. Y. Times

The Hungarian Quartet played the Piston, as it did the Brahms, within a rather narrow expressive band. The spirit was there, all of it, but not the sharp detail that makes it soar. T. M. S., N. Y. Herald-Tribune

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Little Orchestra, Jan. 25, E.—Antonin Dvorak's Legenden, Op. 59, Book 1, melodic little genre pieces of lyric appeal, opened the sixth concert of the Little Orchestra Society, Thomas Scherman conducting. They were followed by the world premiere of Bernard Wagenaar's Divertimento No. 2 for small orchestra, commissioned by the Little Orchestra and dedicated to Thomas Scherman. This piece is tastefully written for sheer entertainment without ambition to be deep or meaningful. The small pieces rely on instrumental effects more than on musical ideas. They make for good listening and were played with charm and color. The composer, who was present, was warmly applauded.

The other instrumental novelty was the Concerto for bassoon and orchestra by S. C. Eckhardt-Grammatte, played with virtuosity by the fine bassoonist of the orchestra, Bernard Garfield. Unfortunately, the work does not warrant the effort put into its production. It ambles on, without stylistic distinction or any remarkable musical imagination. But its composer also received the friendly plaudits of the audience.

The featured artist of the evening was the Swiss soprano Maria Stader, a fine musician who controls her voice with intelligence and technical dexterity. The voice itself, at first hearing, sounded cold—an instrumental flavor sans sensuousness. She began the program with the first American performance of the "Cantata a voce sola con violini a tromba" by Alessandro Scarlatti, a florid period piece, with Robert Nagel as the excellent supporting trumpet-soloist, and closed the evening with Mozart's "Exultate, jubilate" to the apparent satisfaction of the audience which gave her a warm welcome. H. W. L.

Mr. Wagenaar is a highly skilled composer who has written interesting music. But even brevity demands a little more than he gave us on this occasion, and the wit is not especially enhanced by thematic fragments, here and there, after Ravel or Debussy. Mme. Eckhardt-Grammatte's bassoon concerto, albeit beautifully played by Bernard Garfield . . . has fluency, expertness, but little profile or individuality of thought. E. D., N. Y. Times

(Mr. Wagenaar's Divertimento) . . . *Harmonically conservative . . . has melodic appeal, ample variety of mood and color and skill and diversity in its scoring. Miss Stader . . . sang with fluency, skill, and understanding. Her musicianship, however, was sometimes accompanied by a certain hardness of tone.*
F. D. P., N. Y. Herald-Tribune

Mitropoulos in Dual Role

Dimitri Mitropoulos has been reengaged as Musical Director of the Philharmonic-Symphony Society of New York for the coming season. He also will join the Metropolitan Opera in the 1954-55 season as guest conductor. There Mr. Mitropoulos will conduct Richard Strauss' *Salome* and one other work still to be determined. This will be the first time he will have conducted opera in this country in full stage performance.

Janet Schumacher, Jan. 26, E.—This prepossessing young mezzo-soprano offered a program of German works by Bach, Handel, Schumann, Brahms, and Richard Strauss; a Rossini Italian scene; French items by Ravel, Koechlin, Poulenc, and Debussy; and concluded with a group of songs in English by Quilter, Griffes, Wagenaar, Barber, and Bantock. Miss Schumacher's voice is of small volume, dark in the lower register, and strident in full voice in the upper range. Clarified diction is absent also, the English contributions suffering as a consequence. Miss Schumacher possesses talent, intelligence, good musicianship, and a charming personality. Encores were demanded by the fair-sized audience. Betty Fischer's expert accompaniments were a feature of this event. H. I. B.

At best, Miss Schumacher is a mezzo of rich possibilities, as yet unrealized due to a few specific vocal difficulties. T. M. S., N. Y. Herald-Tribune

The shortcomings of Miss Schumacher's singing at present are a somewhat colorless quality of tone . . . and a tendency to become shrill . . . when singing full voice. J. B., N. Y. Times

Eugene List, Jan. 27, E.—With an evening of inspired and beautiful piano playing, Eugene List returned this season a completely changed artist. Where a year ago there was a tendency to dwell on percussive effects, Mr. List now plays music of the most sensitive design—like Ravel's Le Tombeau du Couperin, from which the artist played five excerpts—with great delicacy, a colorful and imaginative touch, and an over-all intimacy showing excellent musicianship, technical control, and deep insight. Norman Dello Joio's Sonata No. 3 also received a brilliant rendition. This Sonata is an appealing and enduring asset in the piano literature. Chopin's Sonata in B flat minor, Op. 35, closed the program. In this work Mr. List's interpretation was individualistic at times, but we liked the romanticism, the tempo changes, even when they were unorthodox. Assisted by Werner Torkanowsky, violinist, and a string quartet consisting of Messrs. Rabushka and Gottlieb (violins), Melvin Berger (viola), and Lorin Bernsohn ('cello). Mr. List introduced Haydn's Concerto for piano, violin, and strings in F, playing the piano part with great clarity and stylistic conscienciousness. There was enthusiastic applause and many encores. H. W. L.

Mr. List was in much better form than in his previous New York recital, and the program was better suited to him, emotionally and technically. H. C. S., N. Y. Times

In the recital as a whole, Mr. List's noted technical skill was accompanied by judiciousness, musical understanding and musicality of tone. F. D. P., N. Y. Herald-Tribune

Muriel O'Malley, contralto, Jan. 28, E.—Muriel O'Malley, heard in her first concert in America, showed admirable poise and agreeable stage personality, the results of her wide experience and excellent training in the song field. In the middle and lower ranges her voice was rich, dark, and lustrous, and she evidently understood all the finer points of shading and delivery. The upper register was not on this occasion under control. Miss O'Malley programmed lieder of Schumann and Brahms, the "Kindertotenlieder" of Mahler, French songs, and a mixed group in English. Midway in her list she offered the "Weiche, Weiche, Wotan" excerpt from "Das Rheingold" and an air from Goring Thomas' opera "Nadeschda," "Schwer Liegt auf dem Herzen." Otto Herz was at the piano.

Miss O'Malley made a very pleasing impression last evening. Her singing is intelligent and musical. The recital as a whole was, within certain limits, a highly effective one. J. B., N. Y. Times

Miss O'Malley is one of those musicians whose most successful endeavors are thoroughly rewarding but who does not invariably maintain her achievement at its highest level. L. T., N. Y. Herald-Tribune

Alfred Campoli, Jan. 29, E.—In his first New York recital, this superbly equipped Italian-English violinist demonstrated the happy phenomenon of a virtuoso equipment tempered by seriousness of musical purpose and an obvious dedication to artistry rather than display. While Campoli did not entirely succeed in re-creating the architectural sweep of the Bach D minor Chaconne or the tender lyricism of the Beethoven "Spring" Sonata, the "Devil's Trill" Sonata of Tartini received a taut, integrated performance

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that raised its technical problems far above the level of mere display. The second half of the program, including the Poulenc Sonata (1944), the Dohnanyi "Ruralia Hungarica" and the Kreisler arrangement of the Paganini "La Campanella," found Campoli more at home with music depending for its effect on a wide variety of tone color and violinistic élan. Arthur Balsam was at the piano. W. C. H.

His tone has exceptional purity and sweetness, and his bow arm is, tremendously responsive . . . it was in classic music, or music of lyricism and modest contours, that Mr. Camuoli was most successful.
H. C. S., N. Y. Times

He displayed noteworthy technical mastery and a pervasively musical tone which possessed variety of color and timbre.
F. D. P., N. Y. Herald-Tribune

Katherine Bacon, Jan. 30, 3:00—Before an enthusiastic and appreciative audience at Town Hall, Katherine Bacon, pianist, performed an interesting, if traditional, program. This appearance marks her first public recital in four years, and her many admirers were out "en masse" to hear her.

The program started with a somewhat uneven performance of the Bach Toccata in D. Although the improvisitory recitative-like sections failed to hold together, the final gigue had its exciting moments. Her Beethoven Sonata Op. 110 likewise had its high and low points. But with the Schumann "Papillons" and the Chopin pieces Miss Bacon was in her element and gave them all sympathetic readings. The high point of the afternoon was the Sonata No. 3 of Prokofieff. The performance was superb. W. C. H.

She made her finest effects where delicacy, grace and refinement were demanded, rather than flame and intensity. N. S., N. Y. Times

It was . . . an exposition of serious, astute musicianship . . . vitality and intelligibility were everywhere in evidence.
L. T., N. Y. Herald-Tribune

Creative Arts Center In New York?

A statement released by the New York Philharmonic Symphony Society confirming that it has been discussing the possibility of its playing an important role in a national center of the creative arts under the sponsorship of New York University, has brought into the open what was so far only a rumor. It seems that influential citizens, interested in making New York the music center of the world have worked on this idea for quite a while. If the Philharmonic Orchestra will cooperate in the scheme it may very well become the heart of it.

Concert Society, Albeneri Trio, Jan. 31, A.—The Albeneri Trio—Erich Itor Kahn (piano), Giorgio Ciompi (violin), and Benar Heifitz (cello)—delivered a polished performance of two standard works in the trio form: Ravel's Piano Trio in A; and Brahm's Trio for Piano, Violin, and French Horn, in which Mr. John Barrows was assisting artist.

A high point of interest was the World premiere of Karol Rathaus' Trio Serenade, Op. 69. The work displayed a solidly composed, well-constructed edifice of musical ideas, and was played in a masterly fashion.

Particularly noteworthy were Mr. Heifitz' cello tone and Mr. Kahn's immaculate modulation of dynamics. The Trio continues to maintain its fine reputation as a highly integrated and senstively balanced ensemble. W. L. F.

(Rathaus' Trio Serenade, Op. 69): *On the whole, the score was workmanlike, academic and not possessed of too strong a character.*
H. C. S., N. Y. Times

. . . shows an admirable knowledge of the resources and requirements of its medium . . . thorough craftsmanship.
F. D. P., N. Y. Herald-Tribune

Little Orchestra Society, Jan. 31, A.—An enthusiastic audience hailed the presentation of the Young Artist winners of the Music Education League's 1953 Concerto and Vocal competitions. Featured with the Little Orchestra Society, under the flexible baton of Thomas Scherman, were Eric Friedman (violinist), Glora Davy (lyric soprano), and Carol Eshak (pianist).

Mr. Scherman led the Little Orchestra through a graceful, efficacious reading of Dvorak's Legenden, Op. 59, Book II. As soloist in Lalo's "Symphonie Espagnole" Mr. Friedman displayed dazzling technique and musicianship. His surety of pitch and elasticity of bowing was little short of miraculous for his tender fourteen years.

Miss Davy, a no less talented artist, delivered Britten's "Les Illuminations" in a smooth, well controlled, masterly manner. Her dark low tones were particularly vibrant and thrilling.

The Saint-Saens Concerto No. 2 in G minor for piano and orchestra presented a formidable assignment for the slight Miss Eshak. In spite of insufficient physical strength to match the robust orchestral tuttis, she displayed incredible sensitivity in her skillfully deft execution of the work. W. L. F.

The whole program . . . was a decided credit to the league.
R. P., N. Y. Times

Three splendid young musicians. . . .
L. T., N. Y. Herald-Tribune

Catherine Reiner, soprano, Jan. 31, E.—In this recital Miss Reiner sang the three opening groups of Schubert, Brahms, and Wolf lieder with sure knowledge of style and form plus atmospheric interpretation of text. Her voice, however, was limited in scope,

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frequently brittle, and her enunciation lacked clarity. The soprano warmed into greater freedom with the modern repertory of the program's second half. The three songs of Alban Berg, Bartok's plaintive "Three autumn teardrops" and the (first time) "Can't come to you" were well sung, while the final group of Kodaly dialect and folk-tune settings was delightful. George Reeves was the accompanist.
M. C.

Miss Reiner's voice no longer has much of a bloom. It is rather thin, lacking in resonance and quality—a "white" voice. But the experience and tradition that went into the interpretations made her work absorbing, and compensated for certain aspects of pure vocalism.
H. C. S., N. Y. Times

Catherine Reiner, is clearly a most cultivated musician and a vocalist who has learned well the subtle arts involved in correct lieder singing.
P. G-H., N. Y. Herald-Tribune

CARNEGIE RECITAL HALL

George Szpinalski, Jan. 17, 3:00—Mr. Szpinalski, Polish-born violinist, with Reginald Boardman assisting at the piano, premiered four sonatas by various contemporary composers: the Kentuckian, Carl Bricken's (Pulitzer Prize and Guggenheim Fellowship winner) solidly composed three-movement Second Sonata; Francois Serette's delightful Sonatina, somewhat reminiscent of Debussy and Ravel; Grazyna Bacewicz's Fourth Sonata, which was awarded the Polish National Prize for composition in 1951; and Antonio Verette's Sonata in Twelve Tones, which won first prize at the Festival for Modern Music in 1952.

The artists performed with thorough musicianship, though the tone quality evoked from Mr. Szpinalski's Stradivarius was at times questionable and the interpretations somewhat colorless.
L. F.

His technique was good enough to carry him through, but his playing raised some questions about tone and imagination.
H. C. S., N. Y. Times

Mr. Szpinalski is a somewhat uneven performer, though the four works were carefully prepared.
P. G.-H., N. Y. Herald-Tribune

Amalia Bischoff, soprano, Jan. 22, E.—A traditional yet interesting program was given by Miss Bischoff. She sang Schubert and Wolf well, but her voice, although big, tends to hardness in the upper registers and seems not to be enriched with the exceptionally expressive qualities demanded by these gems of the song literature. A group of French and Spanish songs continued the program.

Of special interest was the Monologue of Stella from the opera "Goethe" by Ernst Krenek. This first New York performance of the aria was delivered with depth and force. The last group of American songs contained two settings of Carl Sandburg poems by Paul Aron, Miss Bischoff's accompanist. The first of these, "Summer Grass," was a suave pastoral piece. The second, "The Woman Named Tomorrow," was in the "Blues" style, and was also quite effective.
W. C. H.

"Amalia Bischoff, is endowed with an exceptionally beautiful natural voice, one that is clear in sound, resonant and handsomely bright. It has not, as yet, been given the final polishing. This achievement, however, seems close at hand."
L. T., N. Y. Herald-Tribune

Jacqueline Bazinet, soprano, Jan. 25, E.—Miss Bazinet gave us a fine evening of intelligent singing. The songs ranged from Purcell to Pfitzner, including Haydn, Mozart, Richard Strauss, Poulenc, Granados, and Puccini. Miss Bazinet's voice is big and she uses it well in spite of the fact that she seems to be lacking in the low notes which are so important in Fiordiligi's great aria from "Cosi fan tutte." Aside from this occasional difficulty in the low register, the singing throughout the evening was of the first order, and we should expect to hear more of this young artist who has spent the last few months on tour with the New England Opera Company.
W. C. H.

She has a smooth, well controlled production of tone that ensures fluid melodic continuity. . . . In faster types of music the tone was less good, and one or two low notes that were called for . . . appear to be not in her voice.
P. G.-H., N. Y. Herald Tribune

Miss Bazinet proved to have a voice of good quality, range, and power, equal to the demands of such a work as Fiordiligi's aria from "Cosi fan tutte." *Distracting mannerisms spoiled the effectiveness of an otherwise good performance.* N. Y. Times

Nadyne Brewer, Jan. 30, E.—In making her recital debut Nadyne Brewer, soprano, presented a diversified program consisting of Bach's "Prepare Thyself, Zion" and "Sheep May Safely Graze"; Gluck's "Divinités du Styx"; two Brahms songs; Dvorak's "Skromna"; four songs of the Auvergne; mixed groups of spirituals; and songs by De Falla, Cohen, Prokofieff, Chen, and Dunbar. Allan Booth played artistic accompaniments.

Miss Brewer is the possessor not only of an attractive stage presence, but of a voice of beauty which she uses with commendable skill, except for occasional lack of control in the extreme upper register. She is a serious young singer, with a surprisingly keen insight into musical, textual, and interpretive values. Her diction in all languages was generally impeccable, particularly so in the two Bach numbers. Strong career potentialities were in evidence, which will be enhanced by further serious study and experience.
W. C. H.

Altogether it was a more than usually promising debut.
R. P., N. Y. Times

. . . talented and of a disposition serious and elevated. Further study is now her course, and fruitful it should be.
J. S. H., N. Y. Herald-Tribune

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METROPOLITAN OPERA

The Rake's Progress, Jan. 26, E.—With the identical cast of last year's premiere, Stravinsky's The Rake's Progress returned to the repertoire of the Metropolitan, with Alberto Erede taking over the conducting assignment from Fritz Reiner. Apparently the work did not conquer the sympathy of the operatic audiences last season, for the house was half empty. Those present were treated to a performance which during the first two acts was rather slow in developing any momentum. The cause of this and the indolent reception by the audience may have to be blamed on the artificiality of the book, and a score more intellectual than heartfelt—weaknesses even more noticeable on repeated hearings. In the last act, when human emotions provide the momentum for action and music, the performance had more impact and the audience showed more interest in the proceedings. Especially Miss Gueden's (Ann) and Mr. Conley's (Tom Rakewell) last scene were set forth with captivating sincerity. Before this only the satirical scenes of Baba the Turk sent a spark across the footlights. Miss Thebom repeated her last year's triumph in the delivery of this part. Impressive, especially by the musicality of his delivery and faultless diction, was Mack Harrell as Nick. Martha Lipton (Mother Goose), Norman Scott (Trulove), Paul Franke (Auctioneer), and Osie Hawkins (Keeper of the Madhouse) were again heard to good advantage. Dino Yannopoulos was stage director.

H. W. L.

La Traviata, Jan. 27, E.—Jean Fenn, one of the new young sopranos at the Opera this season, assumed the role of Violetta on short notice, replacing indisposed Licia Albanese who had taken over the lead originally assigned to Dorothy Kirsten. Miss Fenn can be credited with courage and an admirable performance. She made a beautiful figure on stage, moving with flowing grace and indicating with sparing "geste" the romance and sacrifice of the heroine. In Act I a certain brilliance was lacking in spite of many lovely moments, and other scenes needed that vital spark which communicates emotional conviction to an audience. The "Sempre Libera" seemed a vocal hazard. It should not have been. Expert coaching should easily iron out the few rough spots in the aria as delivered on this occasion.

M. C.

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THE NATIONAL SCENE

CHICAGO

When one hears Anderson, Heifetz, and Serkin within a week, and is still aglow from the glory of their art, the written word is trite. Heifetz played the Grieg Sonata in C minor, the immaculate Bach G minor for violin alone, and the Bloch Sonata with its burning *molto quieto* movement surrounded by urgent outpourings of the *agitato* and the closing *moderato*—music the composer seemed compelled to write—and Heifetz' own arrangement of Rachmaninoff's "Daisies," charming in its simplicity, a fiery *Carmen Fantasy* (arr. by Waxman), and encores—never enough.

Anderson, with her regal presence, interpreted *lied* of Schumann and Schubert, with *"Der Erlkonig"* so poignantly dramatic as to seem a living experience; and the loveliest of Strauss songs, *"Befreit,"* and *"Cacilie"*; songs of Fauré, and Saint-Saens' *"Mon coeur s'ouvre a ta voix,"* that did not come off notably; and, finally, Negro Spirituals sung with religious fervor and vocal abandon, truly unforgettable.

Serkin, in another memorable recital, more dedicated than ever before, played Beethoven sonatas—the "pathétique" and the Op. 109—Mendelssohn Caprices, given new life, and Schubert's "Wanderer" Fantasy.

Ernest Ansermet, noted Swiss conductor, received a warm welcome on his return visit as guest conductor of the Chicago Symphony orchestra for the five subscription concerts late in January. Throughout his two weeks tenure Ansermet officiated with the erudition and deeply seasoned authority that have placed him high among the world's distinguished conductors.

French works were generously programmed — Debussy, Ravel, Roussel, and Berlioz—and their near kin, de Falla and Honegger. And there were Schumann's "Spring" Symphony and the Brahms Fourth, and the F minor Chopin Concerto with Monique de la Brochollerie as soloist, making her third appearance with the Chicago Symphony, though her first in Orchestra Hall (having played at Ravinia and in Milwaukee under George Schick on the orchestra's series there). Miss Brochollerie's talent, highly cultivated, her sure musicianship and her personal charm were again impressive.

The purely orchestral performances under Ansermet's knowing baton were unfailingly admirable, if not always sufficiently elevated to lift them imaginatively for our complete musical satisfaction. Ansermet gave a particularly vital reading of the Fifth Symphony by his countryman Honegger—a work full of power and urgency. Though it did not always afford easy listening, it was never without conviction.

GEORGE SCHICK has been engaged to conduct the Chicago Symphony Orchestra for the May Music Festival, celebrated annually at Cornell College, Mt. Vernon, Iowa. Two concerts are planned for May 8 of this year—the first to feature an All-Brahms program with the composer's Variations on a Theme of Haydn, and the German Requiem, with outstanding soloists (to be announced later), and the College Choir, Dr. Paul Beckhelm, director.

The Festival Quartet

Under the auspices of the Illinois Opera Guild, the Festival Quartet—Jeanette Hayden, soprano, Allan Keller, tenor, Evelyn Reynolds, contralto, and Frank Rickert, baritone—was presented in an operatic program at the Arts Club of Chicago on Jan. 20. Composed of professional singers from the Lola Fletcher Studios, the versatile musicians were afforded opportunity to show their individual talents in solo arias and various ensembles from operas of Donizetti, Massenet, Verdi, Charpentier, and Meyerbeer, and in excellent quartet ensemble in Brahms' *"Liebeslieder"* Waltzes, Debussy's "Afterglow," and the Quartet from *Rigoletto*.

With Rhea Shelters as the expert accompanist, the ensemble as a whole was impressive both musically and stylistically, and was obviously appreciated by the audience.

Illinois Federation of Music Clubs Celebrates

The Illinois Federation of Music Clubs, in behalf of The Golden Lyre Foundation, celebrated the fifth anniversary of the opening of the Federation offices on the second floor of the Wurlitzer Bldg., 115 S. Wabash Ave. on Jan. 24. Mrs. R. E. Milligan, president of the Federation, and Mrs. Alma K. Anderson, Chairman of the Foundation, officiated at the large gathering.

Musical Arts Piano Series

The third and fourth concerts of the Musical Arts Piano Series' 18th season were given in Orchestra Hall by Eugene List, on Jan. 19, and on Feb. 2, by Mary Sauer, this year's Musical Arts Piano award winner, selected through a series of competitions conducted by the Society of American Musicians.

Mr. List re-established himself as a gifted, competent pianist who has the musical understanding and the technical equipment to interpret well the literature he programs.

Miss Sauer opened her recital with Bach's Partita No. 6 in E minor played with clean technique, vitality, and a knowledge of the various forms employed. The Hindemith Sonata No. 3 was the most satisfying performance of the evening. Miss Sauer showed particularly fine feeling for this composer's music, and gave the provocatively attractive Sonata its full importance. A group of Ravel, Debussy, Piston, and Palmer further displayed Miss Sauer's talent, but in this she did not hold her audience so well, nor in the closing *"Etudes Symphoniques,"* which the young pianist is not yet ready to play.

ANDREW FOLDI, prominent Basso, will be heard in monthly recitals on WFMT on the third Saturday of each month, beginning Feb. 20 (8:00 p.m.), when the program will be devoted to concert arias for bass by Mozart. Songs of Moussorgsky, in new English translations, will comprise the program of March 20 (7:00 p.m.). During the current year all of the songs of Béla Bartók, for solo voice, will be performed on this program.

Chicago Composers Heard In Library's Concert Hour

The Chicago Public Library's Concert Hour of Feb. 6 was sponsored by the Chicago Chapter of the International Society for Contemporary Music. Chicago composers, whose works comprised the program, were Leo Sowerby —Song Cycle "From the Hillcrest" (Poems by Jeanne De Lamarter), Donald Jenni—Sonatine for Piano played by the composer, Leland Smith—Intermezzo and Capriccio, Blythe Owen—Three Songs, Grant Fletcher—American Dances for Piano, and Leon Stein —Adagio and Dance for Trio.

BRUNO GLADE will be presented in the Series "Open House about Music," sponsored by the American Conservatory of Music, in an illustrated lecture on Piano Literature, in Recital Hall, Feb. 23. Mr. Glade has been engaged to conduct master classes during August, 1954 at the Rocky Ridge Music Center in the Rocky Mountains near Estes Park, Colorado.

Constance Mock's Recital

In her debut recital at Kimball Hall, Jan. 29, young and personable Constance Mock, soprano, indicated taste in programming and a lack of experience in projecting her voice effectively. Her well-chosen list contained seldom heard songs by Vivaldi, Bizet, Berlioz, Debussy, Fauré, Schubert, and Strauss, and a group of songs in English by Watts, Dvorak, Gershwin, and Bantock.

To stage fright must be attributed some of her vocal deficiencies, such as a vibrato which practically disappeared in her singing of *"Der Hirt auf dem Felsen."* The talented violinist Adrian Da Prato was heard in the obbligato of the Schubert song, as well as in a solo group of pieces by Fiocco, Desplanes-Nachez, and Suk.

Cleveland Orchestra Conductors' Workshop

The Cleveland Orchestra and its musical director, George Szell, opened a twelve-day workshop for community symphony conductors on Jan. 23 in Cleveland, Ohio. Twenty-eight conductors representing a total of over 60 different musical organizations — including 25 community symphony orchestras, 18 college and university orchestras, 1 opera company, and many choral groups established in 36 different communities in 19 states — were the participants in this significant event. As they did at the conductors' workshop held by the Philadelphia Orchestra earlier this season with Eugene Ormandy as the guiding spirit, the 28 conductors lived with one of the Nation's outstanding orchestras for a 12-day period, participating in rehearsals and concerts, and accompanying the Cleveland Orchestra on one tour concert. They also had the rare opportunity to study under Mr. Szell. Some of the men were selected to conduct the Cleveland Orchestra in rehearsal. The workshop was co-sponsored by the Cleveland Orchestra and the American Symphony Orchestra League.

National Music Week

Music week begins the first Sunday in May and is now observed by more than 3,000 communities. Chief participants are churches, schools, music clubs, women's clubs, civic, recreation, and youth organizations. Dates of National Music Week are May 2-9. Keynote is "Join in Music-Making."

Music Performance Trust Fund Benefits From New Agreement

A new agreement between the American Federation of Musicians, A.F.L., and the phonograph record industry, announced on Jan. 7, provides that the 700 top-flight musicians who make most of the Nation's musical recordings receive a 10 percent wage increase, but that the additional pay will go into the trust fund. The musicians' scale prior to the agreement was $41.50 for a 3-hour recording session. Under the 5-year schedule of payments, the fund, which is used to employ musicians to present free performances for public enjoyment, is expected to receive an extra $450,000 for each of the next 2 years, and $900,000 more than in the past for each of the 3 years following.

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LOS ANGELES

Few months in Los Angeles' recent musical history have maintained such consistent programmatic interest and high performance standards as those which ushered in 1954.

Alfred Wallenstein again championed contemporary works with his opening concert pairs of the year, presenting excerpts from *Wozzeck* and von Einem's Capriccio for Orchestra on a program which featured soprano Suzanne Danco, and Walter Piston's Fourth Symphony at the concert pair which had Erica Morini as the eloquent soloist in the Glazounow Violin Concerto.

Miss Danco's musicianship won a warm tribute from her hearers in the complete Mozart motet "Exsultate, Jubilate," and Schubert's Offertorium No. 1, as well as in the moving music from the Berg opera—which Wallenstein conducted with such tender subtlety. Against these von Einem's brilliant orchestration of prosaic material seemed an example of gilded artifice. The Piston Fourth Symphony seems a piece of greater integration and integrity than some of his other major works.

The third Philharmonic pair in January had Vladimir Golschmann on the podium as guest conductor. Debussy's *"La Mer,"* in which one had expected him to be particularly expressive, was a somewhat fog-bound performance in which the sea lapped rather gently on the shore. But if he was pallid here, the opposite was true in a reading of Tschaikowsky's *"Francesca da Rimini,"* which was notable for its intense dynamic contrasts and superbly disciplined string playing. Alexandre Tansman, long a Los Angeles resident (but now back in his native France) was represented by a piquant yet delicately charming suite, "Magellan's Voyage," in Spanish manner, which was played with elegance under Golschmann's baton. Beethoven's Egmont Overture and Mozart's Haffner Symphony rounded out the program.

For its third concert of the season the Los Angeles Chamber Symphony Orchestra had Heitor Villa-Lobos at its helm. This second visit to this city in the past few months (he conducted last summer at Hollywood Bowl) found him emphasizing divergent aspects of his vast output in the medium-sized ensemble range.

Villa-Lobos was also honored by two other events at U.C.L.A. He was presented in a public lecture and at seminars with student composers, and his Eighth String Quartet was included in a concert given by the American Art Quartet.

The American Art Quartet also played the first 1954 concert in the Coleman Chamber Music Association series in Pasadena, at which the first of three works commissioned in observance of its 50th anniversary season was performed. This was Paul Creston's Suite for Flute, Viola, and

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Piano, which was of great melodic charm, harmonic conservatism, and simplicity of construction. The Quartet (Eudice Shapiro, Robert Sushel, Miss Majewski and Victor Gottlieb—in the usual order) proceeded to erase virtually all impression of the Creston premiere with one of the most moving performances of Schubert's D Minor Quartet that we have ever heard.

Evenings on the Roof paid tribute to one of its staunchest adherents with its opening 1954 program by presenting an entire concert of Ingolf Dahl's music at U.S.C., where he is an associate professor. His sonorous Music for Brass Instruments (1944) and *Concerto a tre* for clarinet (Mitchell Lurie), violin (Dorothy Wade) and cello (Emmet Sargeant) (1947) are familiar and highly regarded here, but the event marked the first performance anywhere of his new *Sonata Seria* for Piano Solo (composed last year at Schruns, Austria, while he was on a Guggenheim fellowship) and the first local performance of his Concerto for Saxophone and Wind Orchestra, written in 1949 and recently re-orchestrated. The composer was pianist in the sonata and directed the U.S.C. Symphony Orchestra and Trojan Symphonic Band with William Ulyate as soloist in the concerto.

Other significant events of the month included Rudolph Firkusny's titanic piano recital for the Community Civic Music Assn., and the three bright ballet programs given by Agnes DeMille's company under the same auspices; an evocative evening of Richard Dyer-Bennet's white-tie approach to folk music under Mary Bran's aegis; excellent recitals by pianist Adele Marcus and bass-baritone Ivan Petroff for Dorothy Huttenback's management; an evening of folk-lore and music presented by the inimitable American poet-historian, Carl Sandburg; and a program of music by Morris Hutchins Ruger, presented under the auspices of the Los Angeles Conservatory of Music. Two programs of the highly imaginative and individualized dance stylings of Carmelita Maracci and her small group drew ovations from her adherents, while the Ethnic Dance Theatre's presentations of a wide variety of dance forms proved particularly fascinating.

C. SHARPLESS HICKMAN

Szigeti and Thomson Invited to Rome Congress

Joseph Szigeti has been invited by the League for Cultural Liberty to prepare a paper on the subject "Composers, Interpreters, and the Public," for one of the round-table discussions of the Rome Congress, to take place from April 5 to 17. Virgil Thomson will provide a paper on music and criticism, also to be discussed during these panels.

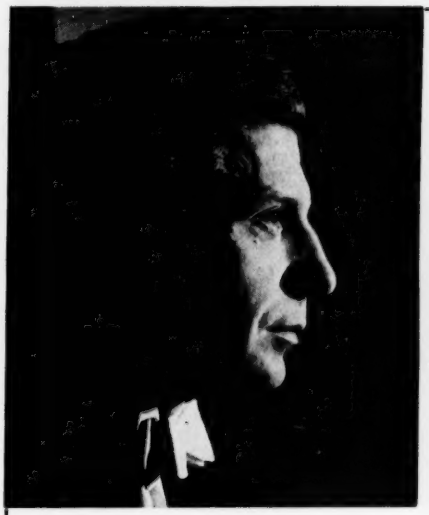
Milton Katims Named Conductor Of Seattle Symphony

Milton Katims, New York-born conductor, has been named Musical Director and Conductor of the Seattle Symphony Orchestra for the season 1954-55. His appointment ends a three-year guest conductor policy by the Orchestra which this year is celebrating its Golden Jubilee. Former permanent conductors have included Sir Thomas Beecham and Manuel Rosenthal. Mr. Katims has also been engaged by the Houston Symphony for four weeks of guest conducting in Houston and a tour with its orchestra during Jan. and Feb. 1955. For the 1954-55 season the Seattle Symphony has a schedule of 60 concerts.

NATS Ninth Annual Meeting

The ninth annual meeting of the National Association of Teachers of Singing was held December 27-30 at the Sheraton Hotel in St. Louis, Missouri. The attendance was large, and all sections of the U. S. were represented. In the Symposiums on the "Scientific Aspects of Song" and in the Research Committee, the importance of scientific knowledge as a background for practical imagery in the teaching of singing was given appropriate emphasis. At the Vocal Clinic, analyses and remedial suggestions were given to a group of ten vocalists by a panel of five distinguished teachers.

Bernard U. Taylor is the president elect.



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CREDIT: Picture of La Scala Opera House on page 22 of Feb. 1 issue was provided by the courtesy of Angel Records.

WASHINGTON

Leopold Stokowski on Jan. 7 conducted the National Symphony Orchestra in Boris Blacher's Variations on the famous Paganini theme, Bernard Hermann's berceuse "For the Fallen," Unno Klami's "Karelian Rhapsody," and a piece called "Ophelie" by Emmanuel Bondeville, plus the Dvorak New World Symphony.

Evelyn Swarthout, Washington pianist, filled the place vacated by the late William Kapell on another evening. She played Mozart's concerto in G Major (K. 453) and Falla's "Nights in the Gardens of Spain," with sensitivity. Paul Holmes' Adagio and Allegro, and Moussorgsky's "Pictures at an Exhibition" were played too. The Holmes piece, conservative and fairly extended, made a good impression. At another concert Julian Olevsky was soloist in the Brahms violin concerto, and Howard Mitchell balanced this off with Copland's "Appalachian Spring" and the Shostakovitch First Symphony. The entire program was later recorded by Westminster, the orchestra's first recording in some years.

Ellon Ballon made her first appearance with the orchestra in the Villa-Lobos piano concerto. Mitchell paired this with the Beethoven Seventh. Another evening featured Hindemith's *"Mathis der Mahler,"* Handel's "Water Music" and the Tschaikowsky Fifth. The orchestra also gave its annual performance of the *Messiah* with the aid of three church choirs; Phyllis Curtin, soprano; Beatrice Krebs, contralto; John McCollum, tenor; and Edwin Steffe, bass.

Virgil Thomson's Three Pieces for Orchestra made an interesting item on a Philadelphia Orchestra program. They were conducted by the composer. Nathan Milstein in the Tschaikowsky concerto and Mozart's "Jupiter" Symphony—Mozart is a welcome novelty on Philadelphia programs—filled out the evening. On another night Stravinsky was the guest, leading his own *Petrouchka* and *Scenes de Ballet* plus Tschaikowsky's Second Symphony.

Munch and the Bostonians provided an unusually satisfying assortment in Brahms' Second, Mozart's K. 136 Divertimento, and Ravel's *Daphnis and Chloe* Suite No. 2 and *"Le Tombeau de Couperin."* The *Daphnis* drew one of the most spirited ovations in recent years.

Richard Bales and his National Gallery Orchestra included Douglas Moore's "Village Music" among a batch of staple pieces at one of the gallery Sunday concerts. Purcell-Lambert's "Comus" and music by Beethoven, Bizet, and Strauss also were programmed.

Outstanding also was a series of Domenico Scarlatti programs at Dumbarton Oaks featuring Ralph Kirkpatrick, Alexander Schneider, and Jennie Tourel. The harpsichord sonatas are being repeated in New York.

JAMES G. DEANE

BOSTON

Boston is only an hour's plane ride from New York, but there is often a world's difference between the two when it comes to matters musical.

Witness Arthur Berger's "Ideas of Order," which received its first Boston hearing Jan. 22 at the hands of Charles Munch and the Boston Symphony Orchestra. To review the history of the work, it was commissioned by Mitropoulos for performance by the Philharmonic last April. It will be remembered that considerable favorable reaction resulted from the premiere, with the public cordial and the press laudatory.

But not so in the Hub. When Munch finished the careful, poised reading, there was only enough mild applause to cover the bounds of politeness. Berger did come down the aisle to shake the conductor's hand, and a few partisans did keep a feeble spatter of handclapping going long enough to make this possible. When the conductor started to return for a second bow he was greeted with such forbidding silence that he quickly ducked back to the shelter of the wings, hunching his shoulders with embarrassment as he did so.

The local critics thoroughly lambasted the work the next day, and since not even the musicians liked it this made for an almost 100 percent negative reaction.

Yet there were a few, this reviewer among them, who found such an attitude somewhat puzzling. The work is a challenging and highly interesting structure of original and inventive patterns. Possibly it is true that it appeals more to the mind than to the heart, but an orderly, well-worked-out piece has its own appeal which should not be confused or compared with purely sensuous elements.

Berger now teaches at Brandeis University in nearby Waltham. One hopes that neither the composer nor the conductor will be too much discouraged by the results of this initial local foray to prevent further trials.

The rest of this 13th BSO program was well played and well received—Smetana's Overture to *The Bartered Bride;* the Dvorak Cello Concerto, with Pierre Fournier as soloist; and the Elgar "Enigma" Variations.

JULES WOLFFERS

News From Mu Phi Epsilon

Frances Yeend, soprano of the New York City Opera, recently returned from European engagements and an appearance in the Southern Rhodesia Centennial Celebration in South Africa. . . . The Mu Phi Epsilon Symphonette, Eastman School of Music Rochester, N. Y., recorded Don Nelson's score for the film "Baden Street Story." . . . Oscar in *Bal Masque,* was sung by Virginia Haskins for NBC in Carnegie Hall, Toscanini conducting. . . . Dr. Merle Montgomery has been appointed to the Board of Governors, Alumni Federation, University of Rochester. . . . Prokofieff's G minor Concerto was played by Byrd Elliot, violinist, with the Seattle Symphony, conducted by Arthur Fiedler. . . . The Toledo Orchestra presented composer-pianist Elizabeth Gould in a work written for the group. . . . Marietta College, Ohio, engaged Jean Madeira for performances of Verdi's Requiem, Mendelssohn's *Elijah* and a concert version of *Il Trovatore*. . . . Dorothy Kendrick, pianist, soloed with the Dallas Symphony Orchestra, Artur Fiedler, conducting. . . . Maxine Norman, New England Conservatory senior, was awarded the Grinnell Scholarship in Opera. . . . Ruth Kobart sang in the Stravinsky opera *Mavra* at Town Hall with the Little Orchestra, and in Verdi's *Macbeth* on NBC-TV.

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THE INTERNATIONAL SCENE

LONDON

Paul Kletzki, the Polish conductor who is now a Swiss citizen, is in London as guest conductor of the B. B. C. Symphony Orchestra. (He will shortly spend considerable time in England, having been appointed part-time conductor of the excellent Liverpool Philharmonic Orchestra.) From the studio he has given performances of several unfamiliar works by composers of various nationalities. These have included John Gardner's First Symphony, which created a favorable impression when first played a year or so ago; Hindemith's Philharmonic Concerto and a *"Sinfonia Piccoli"* by Tansman, an attractive and melodious work. Kletzki is announced to conduct, later in the month, the B. B. C.'s first public Symphony Concert of 1954 at the Festival Hall; the main item is Mahler's Symphony No. 9 in D, which is rarely heard in England.

The B. B. C. are also enriching our experience with some programs of early Italian music by Carissimi and Torelli. For the latter composer they have been fortunate in securing the cooperation of the distinguished American violinist Louis Kaufman, for whose researches into this lovely music of a past era we are greatly indebted.

Andor Foldes paid a short return visit to London prior to an extensive tour of Germany. During his visit he broadcast twice, the program on the first occasion being all Bartok. Mr. Foldes is a specialist in the music of this composer, which he interprets with technical brilliance and masterly authority.

The Hallé Orchestra under their conductor Sir John Barbirolli made their first London appearance this year at the Festival Hall and included symphonies by two British composers, of entirely different generations. William Wordsworth, a London-born musician, is a descendant of the poet and has already made his name as a composer with original and arresting ideas. His Third Symphony had its London premiere; the most striking of the three movements is the middle section in which a rich melody for the lower strings is followed by an expressive theme for the oboe, and towards the end of the movement the celesta is introduced with charming effect. The Finale is short but of an elaborate architectural design. The composer was called to the platform several times. This Symphony will be heard again gladly. The evening concluded with a splendidly eloquent performance of Elgar's Second Symphony. It may be of interest to note that this orchestra—one of the finest in Great Britain, with a famous history—now contains about 25 per cent women. The principal flautist—and, strange to say, trombonist—are both women, as is also the timpanist!

Konrad Wolff, the American pianist, made his reappearance, and gave the opening recital of his European tour at the Wigmore Hall. He is obviously a sensitive and romantic interpreter of Schubert, as was evinced in his reading of the posthumous Sonata in B flat. This was followed by several short, well-constructed works by the American composers Haufrecht, Halsey Stevens, McCosh, and Fuleihan. The final item (apart from encores) was Ravel's enchanting *"Valses Nobles et Sentimentales."* Mr. Wolff is a musician of eclectic taste, and was played throughout with artistry and refinement.

Under Eugene Goossens, the Philharmonia Orchestra gave the first London performance of Prokofieff's Ballet Suite No. 1, *Romeo and Juliet*, which though written many years ago, has had no stage production in this country. It contains some of this composer's most characteristic music, and the ballet should certainly be staged: his *Cinderella* is one of the most popular in the Sadler's Wells company's repertoire.

Covent Garden are reviving, after 35 years, Rimsky-Korsakof's original and brilliantly scored Opera *Le Cog d'or*. This is an entirely new production by Robert Helpmann, and will be conducted by Igor Markevitch. It is hoped this will be fully reviewed—with photographs—in the next London Letter.

ARTHUR NOTCUTT

AUSTRIA

The bomb-damaged buildings of the two main Austrian State Theatres, the Vienna State Opera and the Vienna Burgtheater, are to be reopened in autumn 1955. The Opera will be ready for rehearsals in autumn 1954. A new manager for the reconstructed building, which can seat 2,400 persons, is to be appointed this summer. Repairs to the building of the Burgtheater are to be carried on after the reopening, during the summer after the end of the season.

During the Vienna Festival Weeks, 1954 (May 29-June 6), the *"Gesellschaft der Musikfreunde"* are going to arrange performances of Joseph Haydn's oratorios *The Creation, The Seasons* and *Orpheus and Eurydice,* and of Mozart's Requiem in Vienna. The two first mentioned oratorios are also to be played at Eisenstadt, the capital of the Burgenland Province, where Haydn lived at the court of Prince Esterhazy, to celebrate the burying of the head of the composer in the Haydn crypt. The head is at present kept in a shrine on the premises of *"Geselschaft der Musikfreunde"* in Vienna.

On the invitation of the Society, the Vienna visit of the Milan Scala Theatre's Orchestra, originally scheduled for November 1953, will also take place during the Festival Weeks. Their concerts will be conducted by Vittorio de Sabata.

Hungarian-born American conductor George Szell will conduct the world première of Rolf Liebermann's new opera *Penelope* at the Salzburg Festival 1954. Szell has conducted the *Rosenkavalier* by Richard Strauss, and a concert given by the Vienna Philharmonic Orchestra at earlier Salzburg Festivals. He is due to give concerts in Vienna some time next June.

ISRAEL

Preparations are in full swing now for the 28th World Music Festival of the International Society for Contemporary Music, to be held on Mount Carmel, Haifa, from May 30 to June

Marcos Perez Jimenez (right), President of the Republic of Venezuela, congratulates Eugene Ormandy (left), who conducted the Orquesta Sinfonica de Venezuela in a special concert in the President's honor.

10, 1954. Mr. Aba Khoushy, the dynamic Mayor of Haifa, has taken a grand initiative in the matter and will be host to the principal delegates, the officers, and Jury of the Society. The Israel Philharmonic Orchestra will play at the opening and closing concerts, and other events will be offered by the Haifa Chamber Orchestra and Choir, the Kol Israel Orchestra of Jerusalem, and by choral and instrumental ensembles. Guest artists are expected from many European countries, and America will send the famed LaSalle Quartet of the Cincinnati College of Music.

The International Jury met in Rome and selected 28 works from 18 national sections, many of them to be given in world premiere. It was decided to honor the nestor of British music, Dr. Ralph Vaughan Williams, by a performance of his biblical work *"Flos Campi"*; another work, *hors de concours*, to be performed is Heitor Villa-Lobos' new symphonic poem "The Odyssey of a Race," composed under the impressions of the Brazilian master's recent visit to Israel and earmarked for world premiere during the I.S.C.M. Festival.

American works chosen for the Festival are string quartets by Roger Sessions and Leon Kirchner, and the Piano Concerto by Alexei Haieff.

From Israel the Jury chose Viola Concerto by Josef Tal; String Quartet No. 1, with mezzo-soprano solo, by Erich Walter Sternberg; and "Blessings" for voice and nine solo instruments by Roman Haubenstock-Ramati. A Symposium on "The Orient in Contemporary Music" will be held at the close of the Festival under the auspices of the International Music Council (UNESCO).

Leonard Bernstein, Rafael Kubelik, George Singer, and Walter Süsskind were the conductors for the first half of the Israel Philharmonic Orchestra's season this year; hardly ever has a season begun with such an abundance of highlights as this. The climax of Leonard Bernstein's five weeks with the Orchestra was his conducting the Adagio from Mahler's Tenth Symphony in a concert in memory of Serge Koussevitzky; and the world premiere of the Symphonic Fantasy *"Ein Gev"* by Israel's Oedoen Partos.

A new Israeli work was also done by Rafael Kubelik, a boisterously optimistic Concert Overture *"Artza"* by Jerusalem's Haim Alexander. Kubelik scored a resounding success with his rendering of Beethoven's Ninth, and accompanied Isaac Stern in his beautiful performance of the Beethoven Violin Concerto.

Shura Cherkassy was soloist in the series conducted by George Singer, and had chosen Prokofieff's Second Piano Concerto; the performance was astounding, to say the least. Singer's program also included a Schumann Symphony and two movements from an early and little characteristic work by Yehuda H. Wohl of Tel-Aviv. Gustav Mahler came to the fore again—after many seasons of unjustified neglect—when Walter Süsskind led a rousing performance of his Ninth, with the rustic humor of the *Ländler*, and the modernistic force of the Rondo Burlesque wonderfully realized. The conductor was soloist in Mozart's D minor Concerto for piano.

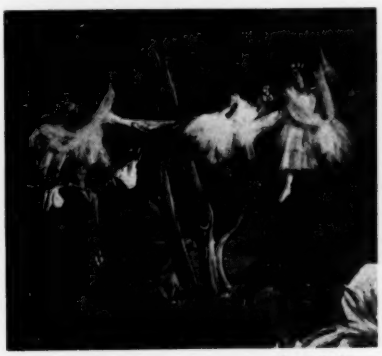
In Jerusalem, the branch of the I.S.C.M. has again started activities after some seasons of idleness. The Tel-Aviv I.S.C.M. opened with an evening of electronic and tape-recorded music.

Israel's first Musicological Institute is to be opened in Haifa, with Frank Pelleg, A. U. Boscovich, Dr. H. Schmueli, and Dr. P. Gradenwitz as lecturers. A highly welcome new institution is the Central Music Library, donated and continuously enlarged by "Americans for a Music Library in Israel," (Max Targ, president).

DR. P. GRADENWITZ

PARIS

The Opera celebrated the 150th anniversary of Berlioz with two magnificent concerts which have to be especially praised. Two conductors shared the honors; George Sebastian conducted the *Troyens in Carthage*, given in oratorio form; and Cluytens, excerpts from *Romeo and Juliet*, from *Benvenuto Cellini*, and the overture "Roman Carnaval." Seated on stage, the superb orchestra of the Opera framed the finest soloists of the ensemble: Suzanne Juyol with her great voice, Jobin as valiant Aeneas, René Bianco, etc. The following day, a performance of the Requiem was given gratis for the students of Paris. For this occasion the orchestras of the two lyric theatres and the choruses were united under the baton of Louis Fourestier. The impression was one of gigantic proportions, and many of the young listeners agreed that it was an unforgettable event.



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The Opéra Comique continues its policy of reviewing famous operettas. After *Ciboulette* came an almost hundred-year-old and still popular work, *Fille de Mme. Angot* (The daughter of Mrs. Angot).

A premiere in the concert hall attracted all the music critics to the Théatre des Champs Elysées: it was *Le Reveil des Oiseaux,* for piano and orchestra by Olivier Messiaen, which received its world premiere last summer at the festival at Donaueschingen. The composer, as he told me, had worked on this *oeuvre* over the past 20 years, listening to many bird calls and not being afraid of early hours to catch their songs and watch them. The work carries a subtitle, "De l'Aube à 4 heures du matin, à midi et à minuit" (from Dawn at 4 a.m. to noon and midnight), for the birds of the night are not forgotten. The soloist was Yvonne Loriod, an incomparal le musician who executed the difficult part even without the help of a score. The concert was conducted by Maurice Le Roux a brilliant student of the Conservatoire and the class of Messiaen and Fourestier, with the orchestra of the Societé des Concerts.

Artists from the Soviet Union appeared here and created quite a stir among the musical cognoscenti. The son of David Oistrakh, Igor, gave a concert, playing violin concerti by Bach, Beethoven, and Mendelssohn with the Orchestre de la Societé des Concerts, conducted by Cluytens. His technique is incomparable but he still is far remote from the tonal beauty of the playing of his famous father. The mezzo-soprano Doloukhanova has a big, beautiful voice of rare timbre. Her artful singing is perfect and her musicality real. The pianist Bella Davidovitch impressed with interpretations of works which showed her technical prowess and musical understanding.

We also were deeply impressed by two concerts given by the Concertgebouw Orchestra, which in its subtlety and refinement of execution did honor to its conductor Eduard van Beinum.

Among the notable concert events I want to mention that of the great Francescatti. A sold-out house greeted his appearance with the Concerts Colonnes with whom he played Bach and Prokofieff under the baton of Gaston Poulet. . . . Elisabeth Schwartzkopf's recital of songs by Schubert and Hugo Wolf was a veritable lesson in style and musical intelligence. . . . Enesco conducted a Bach-Mozart program with Monique Haas as soloist in concerti by Bach and Mozart. The evening was an unforgettable event. . . . The Grand Ballet of the Marquis de Cuevas continues to attract big crowds each night to the Théatre de l'Empire. We owe to this last of the Maecenas some interesting new creations. The scores of *Feu Rouge* and *Feu Verte* by Pierre Petit (Grand Prix de Rome) are clean cut. Brass and percussion give them rhythmic backbone. Another successful novelty is the ballet *L'Aigrette* by the Princess Bibesco with music by Prince Chavchavadze. Also very popular is a revival of *Les Sylphides,* presented at the Opera with the incomparable Hightower as star.

SUZANNE DEMARQUEZ

New International Chopin Competition Scheduled

The fifth Frederic Chopin International Competition, open to young pianists of all nationalities, will take place in Warsaw from February 22, 1955 to March 21 of that year. The competition, which will begin on the 145th anniversary of the composer's birth, will follow the conclusion of a lengthy nationwide Festival of Polish Music scheduled to be held in 1954.

During the past year most Polish composers have devoted themselves to works which will receive their first performance during the 1954 Music Festival.

The Chopin International Competition, which originated in 1927, was last held in 1949 in Warsaw. Two first prizes were awarded: to Halina Czerny-Stefanska of Poland, and Bella Davidovich of the Soviet Union.

Geneva International Competition For Musical Performers

After the great success of the Ninth International Competition for Musical Peformers in Geneva, in which 226 candidates from 31 countries participated, the organizing committee has decided to carry out another international competition in 1954. This is to take place from September 20 to October 3, and will comprise many categories. Money prizes amounting to 11,750 Swiss francs are anticipated. Once again the competition will be organized in collaboration with Radio Geneva and the Swiss Romand Orchestra.

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SECOND TOWN HALL CONCERT — APRIL 29

PERSONALITIES IN THE NEWS

We learn that Maggie Teyte will fly over here especially to sing a recital at Town Hall, New York, on April 27. Can it be that the presence in this country of Mary Garden, who is on a lecture tour, prompts in the eminent singer the desire to prove that she can still sing while her colleague merely lectures?

Walter Herbert, musical director of the New Orleans Opera Company, has arrived in New York for conferences with Jean Fenn, lyric soprano of the Metropolitan Opera Association. The New Orleans group is reviving especially for Miss Fenn, Massenet's opera *Thais,* which she will sing with them on April 1 and 3, before beginning her spring tour with the Metropolitan.

"Met" stage director Dino Yannopoulos and his wife Meg Mundy, the well-known actress, are expecting an heir in April.

For the first time England's Glyndebourne Opera is in the black due to a trust fund set up by John Christie.

Cab Calloway, starring in *Porgy and Bess,* received the "Keys to the City" during the latter's stay in Cincinnati.

Dimitri Mitropoulos, who will be conducting at the "Met" next season the revival of Richard Strauss's *Salome,* will also be the musical director of a new production of Verdi's *Un Ballo in Maschera.*

It is reported that Erich Kleiber, the famous conductor and one-time head of the Berlin State Opera who has since then been associated with many international opera houses, will join the Metropolitan Opera next season to conduct the American premiere of Richard Strauss's *Arabella.*

European opera houses seem to have become the training ground for American operatic singers. Three winners of the five-year-old Blanche Thebom Award have been engaged by important German and Swiss opera houses to sing leading roles.

Dr. Karl Boehm has been appointed Director of the Vienna State Opera—a position once held, among others, by Gustav Mahler and Richard Strauss. Under his aegis the reconstructed Vienna State Opera will be re-opened next season.

Few among the countless lovers of Alexander Gretchaninoff's music know that this justly beloved and respected man, whose many compositions have delighted both the young and the mature listener, quietly celebrated his 89th birthday on Oct. 25 last. Now residing in New York, this Russian-born composer has written operas, symphonic works, chamber music, songs, and many other kinds of musical works with great success.

DECEASED

PAUL ALTHOUSE, famous American-born tenor, at the age of 64 in New York City on Feb. 6. A debut at the Metropolitan Opera in 1913, when he was hailed as one of the youngest singers ever to appear with the company and the first to be engaged without previous European experience, inaugurated an auspicious career which included world-wide concert-opera tours and thirty years of listing on the Metropolitan Opera roster. During the late nineteen-forties, Mr. Althouse concentrated his energy on teaching, many name singers being under his guidance. A graduate of Bucknell University, he was a member of the American Academy of Teachers of Singing, the National Association of Teachers of Singing, the New York Singing Teachers Association, the Masonic Order, and the Shriners.

MRS. JOSEF STRANSKY, widow of the former conductor of the N. Y. Philharmonic Orchestra from 1911 to 1923, on Feb. 2. She met her late husband while a soprano soloist at St. Bartholomew's Protestant Episcopal Church in New York, when Leopold Stokowski was organist there. She was a guest with the Philharmonic in a performance of Beethoven's Ninth Symphony, which Josef Stransky conducted.

JOSEPH FICK, a violist for the N. Y. Philharmonic-Symphony since 1938, on Jan. 25 at the age of 58. A native of Venice, he was for 3 years a member of the Quartetto Guarnieri. In 1924 he came to this country and joined the Metropolitan Opera orchestra.

A. C. HINCKLEY, 76, bass-baritone who made his debut at the Metropolitan Opera in 1908 as Hunding in Wagner's *Walkuere,* on Jan. 28. Mr. Hinckley was recently director of the Village Light Opera Group in the performance of Gilbert and Sullivan operettas. He had studied in Germany under Cosima Wagner as well as with Siegfried Wagner.

HENRY SOUVAINE, composer and radio producer who for 14 years was in charge of the Metropolitan Opera broadcasts and its intermission features, on Jan. 30. He was 59 years old. Mr. Souvaine had entered the field of radio in 1931 when he produced the "Cadillac Concerts." During the years he handled these broadcasts Mr. Souvaine was responsible for the radio debuts of Arturo Toscanini, Jascha Heifetz, Yehudi Menuhin, Marian Anderson, Artur Rubinstein, and other musicians.

ARTHUR M. OBERFELDER of Denver, Colorado, impresario and artists' manager in the Rocky Mountain area for 35 years, on Jan. 30 at the age of 63. Mr. Oberfelder had presented opera and plays in the Denver Auditorium and booked attractions in Colorado, Nebraska, Wyoming, and North Dakota. In 1948 and 1949 he arranged for the Metropolitan Opera its first transcontinental tour in 42 years. As secretary to William Jennings Bryan on a tour of the Redpath Chautauqua Circuit, he became interested in the entertainment field, in which he was active until his death.

JOHN MURRAY ANDERSON, one of the most renowned producers and directors of reviews for the past 35 years, on Jan. 30 at the age of 68. He created and produced 34 major musical comedies and revues (29 on Broadway, 5 in London), seven circuses for the Ringlings, and 4 aquacades for Billy Rose, 11 pageants, 61 movie house stage shows, and 24 elaborate night-club shows, also the entire motion picture "The King of Jazz," and part of the picture "Bathing Beauty" with Esther Williams: a grand total of 143 productions, all of which employed over 11,000 performers. He died while his last show, "The John Murray Anderson Almanac," is a hit on Broadway.

YVONNE DE TREVILLE, 72, coloratura soprano, died in Mt. Sinai Hospital, New York, on Jan. 25. Born Edyth Le Gierse in Galveston, Tex., of French and American parentage, she studied with Mme. Marchesi in Paris, and at 16 made her debut with the Castle Square Opera Company in New York as Mimi. She also appeared at the Paris Opéra-Comique, Stockholm Opera, in Cairo and Petrograd, and at the Bucharest, Berlin, Budapest, Nice, and Brussels Operas. She was heard as Ophélie in a French performance of *Hamlet* on Ambroise Thomas' centenary, and sang many recitals and orchestral solo concerts as well. Her last appearance was in 1933 at a program in the Brooklyn Museum of Art.

REVIEW OF PRINTED MUSIC

By J. Kenneth Wilson

A GARLAND OF MOUNTAIN SONG. $2.95. A "batch" of Appalachian Mountain Songs from the repertoire of the Ritchie family of Viper, Kentucky. The most impressive thing about this book, next to the music itself, is the masterful illustration of each song by Alberta Sordini. Jean Ritchie has put the songs in their proper family setting, and Hally Wood Gordon has arranged them for piano. Here are songs from England, Scotland, and Ireland, as well as new ones which seem to fuse the styles of the three. This collection gives the full range of backwoods song as performed by Miss Ritchie. Broadcast Music, Inc., New York.

SCARLATTI Sixty Sonatas, in Two Volumes, edited by Ralph Kirkpatrick. $2.50 each. This edition represents a milestone in the publication of Scarlatti sonatas, since for the first time the text is presented free from editorial phrasings, fingerings, and dynamic markings. They are for the first time arranged in chronological order, with special regard for those sonatas which were composed in pairs. The sources closest to the composition have been used as the basis for the text, although no autographed originals are known to have survived. As an aid in the interpretation of these works, there is included in the preface an extremely valuable description of the working methods of the editor. Mr. Kirkpatrick brings to the task of editor a double qualification, for besides his thorough musical research there is also his own very musical and authoritative performance of these works in recital. G. Schirmer, New York.

New Music for the Teacher:

BAGATELLES For The Piano, by Frederick C. Werlé. $1.10. This book contains 12 very short pieces arranged according to the circle of fifths of major keys. These would be excellent pieces for the teacher to assign in conjunction with the study of scales, since the main emphasis in each Bagatelle is upon scale passages of the respective keys. The idiom is occasionally mildly dissonant, and the rhythm is often cast in such a way as to suggest a "popular" influence. The mood is always light, and there is a conscious effort to appeal to the interest of the young student. Clayton F. Summy Co.

DANNY'S DOZEN, Piano Pieces for Young People, by Frederic Rothchild. $.90. A baker's dozen of most unusual descriptive teaching pieces. The grade of difficulty is deceiving upon first glance; besides the frequent harmonic clashes to be reckoned with, there is also a great deal of very difficult phrasing. This album would seem best for pupils who have a flair for the imaginative. Some of the titles are: "Push-ups," "My Dog Has Fleas!" "New Shoes," and "The Dripping Faucet." Associated Music Publishers, Inc., New York.

MINUTE MELODIES, A Collection of Original Piano Pieces by American Composers, Edited by Georges Bermont. $.85. The outstanding feature of this collection is that each of the pieces is so melodious. Five of the selections are actually songs with words included. One of them, "Headin' for the Canyon," is absolutely charming. Of first-year difficulty, this book will certainly hold the interest of the student. Musicord Publications, New York.

THE DANCE

By Rosalyn Krokover

Traditional and Contemporary Works Dominate Dance Scene

The old and the new joined choreographic hands during the last two weeks, though in this case the old was, to nearly everybody in the audience, new. When George Balanchine presented his version of the Tchaikovsky *Nutcracker*, an old work that had its premiere in Russia in 1892, it not only was a premiere for the New York City Ballet company but also the first performance of the complete ballet in America.

Too bad one can't find many pleasant things to say about it, especially since the company obviously poured so much money into the production. The curtain went up at 8:45 and descended at 9:30. After a half-hour intermission, the second act began and was over at 10:40. Total, including two musical overtures: 1 hour, 25 minutes. And of those 85 minutes, about the only real dancing occurred in the grand pas de deux, right near the finale. To some, that was worth the show. Maria Tallchief has never danced more beautifully nor with more authority. But one pas de deux scarcely makes an evening.

Otherwise the stage was full of eager kids, up to 12 years of age, aping their elders—turn-out and all. There were many lavish stage effects by the scenic designer Horace Armistead, big fat mice, folding Christmas trees, toy soldiers. The best that can be said is that *Nutcracker* will be a natural for a children's matinee.

Several new pieces were presented by José Limon and Dance Company during a week's run at the Juilliard School of Music. These were *Cassandra*, with music by Copland (the Piano Variations), choreographed by Pauline Koner; *Ruins and Visions*, with choreography by Doris Humphrey to Britten's String Quartet No. 2 and a movement from his First Quartet; and *Ode to the Dance*, for which Limon used Barber's Capricorn Concerto. All followed the general choreographic moods and patterns established by Limon's group in the past. A great seriousness was present, an emphasis on unrelieved gloom, tension, and neurosis. Limon's choreography had no specific program, but here are sample lines from the other two: "The cup of agony . . . doomed by the gods" (*Cassandra*); "mask of wedded motherhood . . . at the end falling on the sword . . . into dust he falls" (*Ruins and Visions*).

Some dance lovers seem to be greatly comforted by these sentiments. In any case, it is clear that the Limon company has lost none of its polish. The dancing was superb, the staging and décor inventive. Limon retains his ability to focus a concentrated strain of movement on whatever he is doing. Other leading dancers, all admirable, were Pauline Koner, Betty Jones, Ruth Currier, Lavina Nielsen, Letitia Ide, and Lucas Hoving. Beside the new works, the week also offered many established favorites.

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RADIO and TV

By Dr. Henry W. Levinger

American Music Festival On WNYC

The 15th annual American Music Festival—from Lincoln's birthday, Feb. 12 to Washington's birthday, Feb. 22—will be the opening gunshot in a year-long celebration of WNYC's thirtieth birthday. During the festival almost 125 hours of air time will be devoted to the whole range of American Music—from symphonies, opera, and chamber music, to band marches, folk songs, and jazz. Over 100 organizations and musical groups from 19 states and foreign countries will participate, ranging from the N. Y. Philharmonic-Symphony Orchestra to the Green Mountain (Vermont) Junior College Glee Club. Programs will also be devoted to Canadian and Latin American composers, and American music interpreted by foreign orchestras.

Included in the Festival will be over 20 public concerts, emanating from various auditoriums in this city. Arrived and young composers will share the spotlight. Eighty-two works will receive premieres. In most cases the composer will participate in the performance as conductor, instrumentalist or commentator. In addition recorded programs will complete a musical picture of the whole panorama of American music in all its historical phases and all aspects of American society from bar-room to conservatory.

The Composers' Press Concert of Feb. 20, in the Festival of American Music series, will present as soloist soprano Mary Bothwell in songs by Grace Bush, John Hausserman, Ethel Glenn Hier, and Charles Haubiel.

"Met" Opening Night to Be Televised by Theatre Network TV

Metropolitan Opera opening nights will be televised into a national network of theatres beginning with the 1954 season. The telecasts will be sponsored by the Metropolitan Opera Guild as a benefit for the Metropolitan Opera Association and a prominent charity in each city where the telecast is shown. The television cameras and crews of Theatre Network Television will be in the opera house on opening night and will televise the national event exclusively, as it takes place, into its nationwide network of theatres on large movie screens. Besides the entire opera, the gala first night audience festivities featuring celebrities and fashion will be televised.

Figaro in English on NBC-TV Opera

February 6 became another red-letter date in the distinguished history of NBC-TV Opera. Mozart's immortal *Marriage of Figaro* (Acts 1 and 2) was given a performance memorable in every respect. The English adaptation of the libretto was done by Edward Eager with the assistance of the NBC Opera Department. His translation was eminently musical in the arias as well as in the recitative sections. It was throughout highly singable. If proof was needed to justify performance of the opera in English, this performance should have convinced even its most ardent opponent. The text, understandable to everybody, flowed with the music and the action. The staging, done with excellent taste, projected convincingly the amusing plot of Beaumarchais' master comedy.

Musically the performance was of equal significance. Peter Adler conducted with stylistic finesse and great flexibility. Sometimes the orchestra could have been more in the foreground, but this consideration did not impair the effectiveness of this delightful production. Samuel Chotzinoff, General Music Director of NBC, deserves special plaudits. The last two acts will be performed on Feb. 13. The entire performance will be reviewed in the next issue.

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HI FI and MUSIC

by **EDWARD TATNALL CANBY**

GRAND AND CONFUSING BLUR

Two recent communications in a day's mail make such a fine juxtaposition that I'm bound to get them together into one article, though neither was remotely intended for publication. The first is merely one of the more enthusiastic press releases of the current high-fidelity season, which announces that with the new So-and-so 3-D stereophonic amplifier *"you can bring the orchestra literally into your living room"*—a statement that rather accurately indicates the changes now going on in our very conception of the musical art! If this literal-minded claim is true, we now have everything on hand *chez nous* but the chairs and the music stands for a hundred-odd musicians, a problem that remains literally insoluble in most musical homes I know of.

The other letter invites me to join a proposed Berlioz Society, whose members, according to one passage in a preliminary communication, would "band together to stimulate more and better recordings of his works." Recordings, you'll note—and though the group clearly intends to promote Hector Berlioz in every way feasible, the immediate emphasis on recordings is significant. The actual public "live" performance of the music is inadvertently given a secondary position, and perhaps rightly; a single, local, limited-audience performance of an unusual work, even in Carnegie Hall, today hasn't a fraction of the influence of a good LP recording.

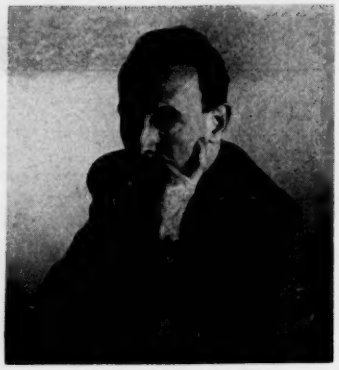
But what a composer to "bring into your living room"! Of all the 19th-century titans, Berlioz was the most extreme and the most original in furthering that fine concept of physical immensity that hit every facet of 19th century European life, music included. Most of Berlioz' music has been virtually unperformable in recent years because of the impossible hugeness of forces demanded; even the beautiful Requiem, now reasonably well known, is done mostly with a huge aggregation that is nevertheless only a halfway attempt to meet Berlioz's demands. Four separate "orchestras" (with incredible numbers of trombones) spaced far apart in various corners of the listening hall or church, enormous choral forces — these are merely the common requirements in Berlioz' music.

Paradoxically, it is indeed the recording medium plus today's complicated economics that allow for cheap European music on low-priced American records, that makes possible any sort of Berlioz revival worth mentioning. For a recording—yes; the music can be performed and has a good chance of paying for itself, and the same, of course, applies to a huge wealth of other unfamiliar and worthwhile music that now is appearing on discs that before was unheard in any form.

But what of that orchestra in the living room? I shudder to think what might happen were we to take that amplifier claim literally in the case of any of a half-dozen works of Berlioz! Needless to say, no matter how "hi" the "fi," no matter what sensations are yet to be unveiled in the art of sound reproduction, we will never by any conceivable chance bring any orchestra literally into the home, and the less said about it the better.

We can't rewrite the older masters who didn't know the rules, though we can use a lot of ingenuity to adapt them in minor ways to best recorded advantage. We can—and do—pick out composers whose original intentions happen by luck to coincide with the new requirements; the 18th-century composers for this very reason have made a remarkable come-back in the last few years, and many a work of Bach and Mozart and Handel that once was given in expanded form to suit "modern" concert hall audiences now is restored to its original smaller proportions, satisfying everybody. Indeed, there's every reason for us to be happy over our musical future, for the possibilities are immense—even the contemporary composers, who know the microphone well, can benefit hugely by writing their music to fit the modern needs. Popular music has never done anything else.

The best bet for Berlioz, I'd suggest, is a good dose of the Les Paul sort of technique, applied with the very best ingenuity and intelligence available. A reasonably sized orchestra, or a group of them, a small chorus, or collection of small choruses (Berlioz usually wanted more than one) and a carefully used application of echo chamber or artificial reverberation—or perhaps a re-playing of a tape into a large hall and a re-recording of the resulting sound—could come nearer to bringing the Berlioz *music* into your living room as he intended it than any literal-minded "live" performance, recorded exactly as written.



***Edward Tatnall Canby (1912-). Well-known music commentator, lecturer and choral conductor. Mr. Canby received his musical education at Harvard University. He studied theory with Roger Sessions and harmony with Stanley Chapple. At present Mr. Canby is engaged in writing articles for Audio Engineering and Harpers Magazine, and also conducts a weekly radio program on new recordings over New York's City station WNYC. Mr. Canby will be a periodic contributor to the* Musical Courier.**

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Beethoven 4th Sonata, ML 4478

Coming out in March: two more Beethoven Sonatas, Nos. 7 & 8.

REVIEW OF RECORDED MUSIC

The Month's Best

Oistrakh Scores With The Brahms Concerto

Via the recorded medium the name of one "behind the iron curtain" artist continues to emerge. Judging from existing Oistrakh recordings there can be little doubt that in technical prowess and in general musicianship this violinist is a match for any of the concert "greats" of our time. Music—being truly an international tongue—should ignore iron and bamboo curtains. Would that we could judge Mr. Oistrakh in Carnegie Hall, and that Moscow's "Carnegie Hall" could welcome the fine violinists of the Western world. At any rate, the recorded evidence at hand shows Mr. Oistrakh's reading of the Brahms concerto to have sustaining vitality and considerable warmth; this reviewer was completely satisfied by his interpretation. Recorded sound is generally brilliant, though strident on occasions. *David Oistrakh, violin. Vanguard* VRS—$5.95.

Ansermet—All-Russian Program

GLINKA: "Russlan and Ludmilla" Overture, BORODIN: On the Steppes of Central Asia. MOUSSORGSKY: Night on Bald Mountain. PROKOFIEFF: Symphony No. 1 in D major, "Classical."

Certainly the most attractive feature of this issue is London's superlative sound. Purely from this standpoint, this seems to be one of the outstanding releases of the holiday season. And Ansermet's intelligent baton wields clean and exciting performances with the L'Orchestre de la Societé des Concerts du Conservatoire de Paris. Glinka, Borodin and Moussorgsky receive all one could wish—these readings are truly definitive. The *"Classical" Symphony* is played in a clean and highly meticulous manner, but from here it appears both the Ormandy and Toscanini versions have more sparkle and vitality. Still, this disc is a must for the hi-fi enthusiast. *Orchestre du Conservatoire de Paris, Ernest Ansermet conducting. London* LL-864—$5.95.

Hanson and Harris From Rochester

Mercury Records is to be congratulated for its interest and encouragement of native American orchestras, conductors and composers. The latest undertaking in this project pairs Roy Harris and Howard Hanson. This reviewer finds the Harris *Symphony No. 3* that composer's most closely knit and enjoyable orchestral effort, encompassing the following compositional devices—plainsong type melody from the early Christian music, organum—a device of the 9th through the 12th centuries, isorhythmic designs (from 14th Century Machaut), 16th Century contrapuntal style, fugal and choral designs from the Baroque period. All are cast in an imaginative contemporary harmonic scheme. The Hanson *Symphony No. 4* is likewise a high point in the Eastman School director's extensive output. Conceived as an orchestal requiem, the work is divided into four movements—1. Kyrie Eleison 2. Requiescat 3. Dies Irae 4. Lux Aeterna. The work is characterized by sound orchestration and a goodly number of mountain peak climaxes. Performances show the Eastman-Rochester Orchestra and conductor Howard Hanson to the best advantage. Recorded sound, from Mercury, is again exemplary. Mercury MG-40004—$5.95.

From the Opera

Anna Russell Does It Again

Miss Russell's second LP venture takes up the most personal matters about Mrs. Fricka Wotan, an expose of Siegfried's relationships with his aunts, and many other revealing facts in her individualistic and hilarious analysis of Wagner's "The Ring of the Nibelungs." You may think you know your Wagner—but wait for this *searching, provocative* undoing, here is information you may very well not have. In the role of a women's music club president—no singing this time—she is just as delightfully stupid as possible. The disc ends with the commedienne's own recipe for concocting your own Gilbert and Sullivan opera. The recording was taken from Miss Russell's April 23, 1953 recital in New York's Town Hall. *Anna Russell, Concert Comedienne. Columbia* ML-4733—$5.95.

Giordano—A Vibrant Andrea Chenier

Giordano's vibrant music describes the romantic life and death of Andrea Chenier, the 18th-Century poet and writer who fell victim to the guillotine during the reign of terror of the French Revolution. Pulsating, moving, and melodious, this music is rooted in the *verismo* tradition of the end of the 19th Century. The arias rise naturally from the texture of the music and vividly express the dramatic surge of the story. Miss Tebaldi exhibits a fine dramatic sense in the role of Maddalena. Jose Soler (Chenier), Savarese (Gerard) and the other soloists, though adequate, lack luster because of poor voice placement and occasional bad pitch. The overall effect is good, however, despite the above-mentioned faults. The orchestra is entirely adequate, and Arturo Basile exhibits a firm hand. The sound quality is good. *ANDREA CHENIER*: Renata *Tebaldi, soprano; José Soler, tenor. Orchestra of Radio Italiana, Turin, and the Cetra Chorus; Arturo Basile, conductor. Cetra* C-1244—$17.85.

De Falla's Experimental Opera

"El Retablo de Maese Pedro" might be termed an experimental chamber opera—the action is portrayed by puppets with the real singers (3) and orchestra hidden. Since almost insurmountable obstacles complicate an ideal performance, the work is peculiarly well suited to the record medium. The delightful work offers imaginative scoring, synthetic Spanish folk elements, and an ingenious—though almost child-like approach in its directness—presentation of an episode from Cervantes' "Don Quixote." Performance in the hands of Ernesto Halffter and the Orchestre du Théatre Des Champs-Elysées with an all Spanish cast is splendid. Paired with the better-known and highly colored *El Amor Brujo*, this should make the offerings appealing to a large audience. *Westminster* WL-5238—$5.95.

Bach's Violin Music—With the Curved Bow

BACH: Sonata in C major and Partita in E major for violin unaccompanied.

The intended independence of polyphonic lines and the sustaining of each note in multiple stopped chords are heard on this record as Bach certainly intended—effects made possible by the use of a curved and less taut bow. The resulting sound and musical effect is both startling and pleasant. Violinist-musicologist Rolph Schroeder, despite a generous display of faulty intonation, deserves praise for a worthwhile contribution to recorded violin literature. An added feature is a set of provocative program notes supplied by Dr. Albert Schweitzer. Certainly this offering is a must for any serious student of music. *Rolph Schroeder, violin. Columbia* ML-4745—$5.95.

SACRED MUSIC

By Leon Carson

Mr. Carson is a nationally known teacher, writer, lecturer, and adjudicator on vocal auditions; Chairman, American Academy of Teachers of Singing; Past President, National Association of Teachers of Singing and New York Singing Teachers Association—Editor.

The Postlude and You!

It is unfortunate that many of our steadfast churchgoers entertain strange ideas as to the importance of the organ postlude occurring at the end of the service. Over the years it has become a much-abused member of the church-music family.

If one were of an inquiring frame of mind, he would discover that even encyclopedic descriptions of the postlude are somewhat erroneous. For example, it is stated that the postlude is "an organ piece played at the conclusion of the service, during the *exit* of the congregation," and that "it is usually improvised."

Why not think of the postlude in terms of the "coda"—as something that represents an important feature of a well-molded and integrated religious service, not an appendage to it. In reality, the organ postlude is as much a part of the service as the offertory. A program of worship never becomes a complete entity until the last notes of the postlude have died away.

As to the act of improvisation—it should not "usually" be applied to the postlude. Brushing aside the good, bad, and insouciant exhibitions heard on every hand in impromptu attempts at the extemporal, let it be said that there is much suitable postlude material offered by publishers, and this is being played by many conscientious organists. On the other hand, some organists cannot be blamed too heartily for "practicing" improvisation at the end of a service, especially when convinced that their music will not be listened to anyway.

Frankly, as the situation exists in countless churches, the concluding values of the program of worship, spiritual and otherwise, are diminished by a babble of congregational conversation as the postlude music is being played. The distracted organist gives up the conflict, races through the postlude, and finally clamps down the console case at the first opportunity. A sorry ending to an otherwise inspiring service!

Obviously, a patient, coordinated program of congregational education on the part of the church's spiritual and musical ministries is necessary to secure a seated and quiet assemblage during the playing of one of the most important parts of the service. Many of the printed Sunday service programs are now including this brief inscription—"The congregation is invited to remain seated during the Postlude." Here, it is noted, the congregation complies in quiet, reflective, and reverent fashion. A dignified exit of the worshipers follows. All this will prove well worth the effort, until at last the postlude is recognized for what it is, an honored feature in any service of worship.

Choral and Organ Notes

A special choral evensong service was sung on Feb. 14 at St. Paul's Chapel, Columbia University, under the direction of Searle Wright, organist and choirmaster. The program included Bach's Cantata No. 65, and compositions of Wright, Delius, and Ireland. Soloists were Barbara Knott, soprano; Henry Timmerman, tenor; Edmund B. Tompkins, bass. . . . Announcement is made of the biennial National Convention of the American Guild of Organists to be held in Minneapolis-St. Paul, July 12-16, 1954. Outstanding recitalists, lecturers, and a monastic choir, among numerous other features, will be heard. The finals of the Young Organists' Playing Competition will be played by the winners in the semifinals of the 15 Guild regions. . . . The Mass in A by César Franck was heard on Jan. 31 at Central Presbyterian Church, New York, preceded by an organ recital by Dr. Hugh Giles. At the same church, David Craighead, well-known organ virtuoso from California, gave an organ recital on Jan. 25 of compositions by Bach, Buxtehude, Bingham, Rameau, and others. . . . Annual examinations for the certificate of Associate, Choir Master, and Fellow, will be held in A.G.O. centers throughout the country on June 9, 10, 11. A special examination for Catholic Choir Masters will be given.

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NEWS FROM THE SCHOOLS

New York College of Music Opera Workshop Performance

The Opera Workshop of the New York College of Music, 114 East 85th Street, presented two evenings of performances under Siegfried Landau, musical director, and Albert Felmar, stage director, Saturday and Sunday evenings, Jan. 23 and 24. Scenes from Leoncavallo's *Pagliacci* and the complete *Old Maid and the Thief* by Menotti were given staged and costumed performances, with singers Petra Garrisi, Sarkis Sackarian, Abe Polakoff, Clyde Maloney, Elias Skarimbas, John O'Neill, and Bill Riccetto taking principal roles.

Valuable Instruments Gifts to Eastman and Juilliard Schools

An Amati violin, valued at $7,500, has been presented to Juilliard School of Music by an anonymous donor, it was announced by Mark Schubart, Dean of the School. The instrument, which bears the date 1676, was made by Nicolas Amati, in whose shop Andrea Guarnieri and Antonio Stradivari received their early training. This violin will now be placed in the Juilliard collection of instruments for the use of the School's exceptionally gifted instrumentalists.

Two old violoncellos, one of which may be a genuine Gasparo Di Salo of the early 1600's, have been presented to the Eastman School of Music by Robert E. Andrews of Berkeley, California. Both were once the property of well known Rochester musicians. The two instruments, which are pronounced "very old" by Eastman School 'cellists, will be repaired and kept for the use of students in recitals or other special events.

Plans Complete for Royal Conservatory Summer School

It's July in January at the Royal Conservatory of Music with Boris Berlin, Summer School Director, announcing that plans are now complete for the summer term, dates July 5 to 30.

Last year the Conservatory reorganized its courses in the Summer School and renewed the practice of bringing in outstanding guest teachers from the United States and Europe. Among visiting teachers this year are Frederick Jagel, leading American tenor from the Metropolitan Opera Company; Alexander Schneider, American violinist; Michael Tippett, English composer; and David Weber, American clarinetist with the NBC Symphony. Also teaching at the School are such well known newcomers to the Conservatory faculty as Gina Cigna, dramatic soprano from the La Scala Opera; Irene Jessner, soprano from the Metropolitan; Ernesto Barbini, conductor, also from the Metropolitan; and Pierre Souvairan, pianist from the Berne Conservatory, Switzerland. The school will have on hand leading Canadian teachers including George Lambert, Eric Rollinson, Charles Peaker, Frederick Horwood, Godfrey Ridout, and Frank Blachford.

Eastman Opera Workshop

Promising new material in the Opera Workshop of the Eastman School of Music, of which Leonard Treash is director, was presented in a program of opera excerpts in Kilbourn Hall. Scenes were given from *The Barber of Seville, The Marriage of Figaro, Carmen, Hansel and Gretel, L'Enfant Prodigue, The Bartered Bride,* and *Samson and Delilah.* Students not only take part in the operas but are instructed also in directing, conducting, and stage designing. Three operas are to be presented later in the season.

Carl Friedberg Scholarship

The Carl Friedberg Music Foundation announces a scholarship open to pianists between 16 and 25 years of age for study with Carl Friedberg in New York during the 1954-55 season. Application forms and information can be obtained by writing to its president, Miss Lonny Epstein, 401 West End Ave., New York 24, N. Y. They will be accepted until May 15, with auditions to be held late in May.

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University Composers' Exchange (Chicago)

The University Composers' Exchange program given Jan. 27 was held at the Cosmopolitan School of Music. Composers whose works were heard were Blythe Owen (Sonata for Violin and Piano), Jack C. Goode (Song Cycle), Eugene Hill (Four Dances for Piano), Richard Wienhorst (Sonata Movement for Violin, Cello, and Piano). Schools represented were the Cosmopolitan School of Music, Chicago; Wheaton College, Illinois; Valparaiso University, Indiana; Ashland College, Ohio; and DePaul University, Chicago.

Butterfly in Texas

Highlight of the busy month at the University of Texas will be a February 15 performance of *Madame Butterfly*, a San Antonio Grand Opera Festival production, with five Metropolitan Opera Company stars in leading roles. Victor Alessandro, musical director of the San Antonio Symphony and Grand Opera Festival, will conduct. The San Antonio Symphony orchestra and chorus will support a cast featuring Victoria de los Angeles, soprano, as Cio-Cio-San; Brian Sullivan, tenor, as Lieutenant Pinkerton; Thelma Altman, mezzo-soprano; Giuseppe Valdengo, basso; and Leslie Chabay, tenor.

Huehn Appointed Director of Chautauqua's School of Music

Julius Huehn, widely known opera and recital singer and teacher, has been appointed Director of Chautauqua's School of Music and head of the voice department, it has been announced by officials of the Chautauqua school. Mr. Huehn will replace the late Evan Evans, Director of the school since 1945.

Now a member of the faculty of the Eastman School of Music, Rochester, New York, Mr. Huehn had several years of teaching experience at the Jordan Conservatory of Music in Indianapolis following his discharge from the Marine Corps, where he had served as a Captain.

A member of the company of the Metropolitan Opera Association for more than eleven years, Mr. Huehn headed casts with Flagstad and Melchoir for several seasons. He has appeared many times with the New York Philharmonic, Philadelphia, Boston, Cleveland, and Chicago orchestras, and in leading roles at the Bethlehem Bach, Cincinnati, and Worcester Festivals.

The Chautauqua School of Music opens Monday, July 12.

Simon To Direct Houston Band Clinic

Dr. Frank Simon, former assistant conductor of John Philip Sousa's band, will direct a band clinic and public concert at the University of Houston commemorating the John Philip Sousa centennial.

The band clinic will begin Jan. 28 for some 150 high school band directors in the Houston area on the University's campus. Using the University's Cougar Band for demonstration, Dr. Simon will show the directors how Sousa interpreted his own compositions. Each director will have sheet music of Sousa marches on which to mark changes.

Indiana University Plans Lenten Performance of "Parsifal"

Parsifal, the Wagnerian Lenten opera, will have its sixth annual performance at Indiana University on Palm Sunday, April 11. A cast of approximately 65 singers, assisted by the University's Philharmonic Orchestra, will stage this year's performance of the Opera, which each year attracts large crowds from this area of the country. Due to the Opera's length, it is presented at Indiana University with an intermission for supper. It will begin at 4 p.m. in the auditorium, the first act ending about 5:15 p.m. Following the supper intermission, the second act will be resumed at 7:15 p.m., the opera ending at about 9:30 p.m.

New Music Course at Minneapolis

The Minneapolis College of Music announces a new course in Music Appreciation, beginning Feb. 1. The course will be varied with panel discussions, lectures, magazine and record reviews, and debates on current events. The committee in charge consists of Flossy Philip (chairman), James Peterson, and Valera Duven.

Ulrich Appointed Head of Dept. of Music at U. of Maryland

The University of Maryland announced the appointment of Mr. Homer Ulrich as Professor and Head of the Department of Music. Mr. Ulrich is a native of Chicago, Illinois. He received his original music education at the Chicago Musical College, and the degree of Master of Arts from the University of Chicago.

Mr. Ulrich comes to Maryland from the University of Texas, where he has been professor and head of the Department of Music. His previous experience includes several years at Monticello College, Godfrey, Illinois, and more than six years in the Chicago Symphony as bassoonist and 'cellist.

Mr. Ulrich is the author of four books in the field of music and a number of articles for periodicals. His books are *Chamber Music* (Columbia University Press), *The Education of a Concert-Goer* (Dodd Mead and Co.), *Symphonic Music* (Columbia University Press), and *Famous Women Singers* (Dodd Mead and Co.).

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MUSICAL ACROSTIC NO. 1

Prepared by **DR. CHARLES KENT, Music Faculty of the University of Mississippi**

DEFINITIONS

WORDS

A. Adj. applied to certain neumes
58 111 157 27 67 8 87 150 2 163

B. Profitable morally or spiritually
15 22 184 120 177 29 182 106

C. Muffled kettledrums (It; two words)
171 33 5 79 132 97 1 131 126 136 68 181

D. Feminine name; diminutive synonymous with "cat"
10 69 113 137 72 44 151

E. Aida's nationality
80 66 14 107 169 28 24 101 13

F. Male dogs (Ger.)
32 109 142 127 21 112

G. Opera by Donizetti (with La)
147 18 108 88 130 148 102 52

H. Musical notation for silence
155 74 152 98

I. Medieval musical theorist
4 162 55 110 180 46 95 38

J. First musical interval in "Tristan and Isolde" (2 wds)
170 64 183 7 176 16 159 122 54 42

K. Sounded in harmonious accord
3 23 40 63 173 61

L. Composer of "The Beggar's Opera"
26 154 94 121 166 56 128

M. One who revels in beauty
140 49 36 100 175 17 83

N. Clown (Fr.); in pl. ass. with famous musical "war"
178 85 89 134 167 114 145

O. The Pilgrims' psalter
45 96 138 133 39 12 51 65 73

P. Celtic stringed instrument
53 19 43 99 153

Q. Composer of "La Juive"
164 59 70 92 174 77

R. Mus. stenographic system used in Baroque period (comp)
91 172 62 76 146 158 186 35 118 48 117 31

S. City in Belgium
144 78 41 179 60 75

T. Affected elegance
86 168 9 50 6 129 160 119

U. Pseudonym of James Macpherson
135 84 25 165 103 124

V. Type of musical puzzle (2 wds)
104 11 149 125 30 156 81 57 90 115 185

W. City in Moussorgsky title
116 143 105 139

X. An insect formerly thought to creep into the ear
161 123 93 47 52 34

Y. Fluff from fabrics
71 37 141 20

1C 2A 3K 4I 5C 6T 7J 8A 9T 10D 11V 120 13E 14E 15B

16J 17M 18G 19P 20Y 21F 22B 23K 24E 25U 26L 27A 28E 29B 30V 31R

32F 33C 34X 35R 36M 37Y 38i 390 40K 41S 42J 43P 44D 45O 46i

47X 48R 49M 50T 510 52G 53P 54J 55i 56L 57V 58A 59Q 60S 61K

62R 63K 64J 650 66E 67A 68C 69D 70Q 71Y 72D 730 74H 75S 76R 77Q

78S 79C 80E 81V 82X 83M 84U 85N 86T 87A 88G 89N 90V 91R 92Q 93X

94L 95i 96O 97C 98H 99P 100M 101E 102G 103U 104V 105W

106B 107E 108G 109F 110I 111A 112F 113D 114N 115V 116W 117R

118R 119T 120B 121L 122J 123X 124U 125V 126C 127F 128L 129I 130G 131C

132C 1330 134N 135U 136C 137D 1380 139W 140M 141Y 142F 143W 144S 145N

146R 147G 148G 149V 150A 151D 152H 153P 154L

155H 156V 157A 158R 159J 160T 161X 162i 163A 164Q 165U 166L

167N 168T 169E 170J 171C 172R 173K 174Q 175M 176J 177B

178N 179S 180i 181C 182B 183J 184B 185V 186R

DIRECTIONS

To solve, first fill in the words on the opposite page according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the March 1st issue.

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